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The effects of Chinese painting appreciation education on the artistic achievement of junior high school students in Taiwan

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

THE EFFECTS OF CHINESE PAINTING APPRECIATION EDUCATION
ON THE ARTISTIC ACHIEVEMENT OF JUNIOR HIGH SCHOOL STUDENTS
IN TAIWAN

A dissertation submitted in partial satisfaction of the

requirements for the degree of

DOCTOR OF EDUCATION

in

CURRICULUM AND INSTRUCTION

by

Hsiu-Hsiung Chen

1996

To: Dean I. Ira Goldenberg
College of Education

This dissertation, written by Hsiu-Hsiung Chen, and entitled, The Effects of Chinese Painting Appreciation Education on the Artistic Achievement of Junior High School Students in Taiwan, having been approved with respect to style and intellectual content, is referred to you for judgment.

We have read this dissertation and recommend that it be approved.

Paul A. Rendulic

Judith J. Slater, Co-Major Professor

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Date of Defense: August 13, 1996

The dissertation of Hsiu-Hsiung Chen is approved.

Dean I. Ira Goldenberg
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Dr. Richard L. Campbell
Dean of Graduate Studies

Florida International University, 1996

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I dedicate this dissertation to my family whose support enabled me to complete this dissertation.

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ABSTRACT OF THE DISSERTATION
THE EFFECTS OF CHINESE PAINTING APPRECIATION EDUCATION
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IN TAIWAN

by

Hsiu-Hsiung Chen

For the Chinese, fine art is one of the most important items in human life. The goals of fine arts education enhance the student so that s/he can make reasonable judgments about work, gain knowledge of color and understand the process of designing environmental layouts. Related technique and creativity training are offered students in accordance with individual differences and social expectations.

Traditionally, Taiwan's junior high school fine art program teaches mainly painting technique. The Ministry of Education in Taiwan determines the curriculum of junior high school fine art education. The purpose of this study was to determine the effects of teaching Chinese painting appreciation on the artistic achievements of junior high school students in Taiwan. The subjects were seventh grade students who had never learned Chinese painting before. Two classes were randomly chosen from each target school and were designated as the experimental or control group. Instruction in all groups was delivered by the researcher himself. At the end of the study, data about subjects' related knowledge, creative technique, and feeling toward Chinese painting were systematically collected and analyzed.

The result of the study was that students in the experimental group were more motivated to learn Chinese painting than were the students in the control group. Students in the experimental group made better progress in the development of creative skill, had better critical ability, and demonstrated better performance in Chinese painting form, set up, stroke and color of related knowledge than did students in the control group. It was therefore concluded that Chinese painting appreciation education can promote better artistic achievement and that this approach should be used in other areas of art education.

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CHAPTER ONE

INTRODUCTION

In recent years, many art educators have advocated the importance of art appreciation education (Chao, 1989; Wang, 1992). At the same time, they also proposed appreciation as the main theme of art education. The reason behind this is because art education in the past for elementary and high school students has been focused mainly on creation instead of cultivating the capability for art appreciation. That is to say, the development of art appreciation has not been taken seriously.

As Eisner (cited in Wang, 1986, p.202) advocated, art curricula must include three levels of learning: (1) creation, (2) evaluation, and (3) culture. Art learning mainly develops the student's: (1) capability to create art forms, (2) sense of beauty, and (3) ability to understand art through cultural phenomena. Moreover, there are the four art learning areas expressed by the Discipline-Based Art Education (DBAE) (Chao, 1989, p.5) in the United States. They are: art creation, art history, art evaluation and aesthetics (Wang, 1990, p. 194).

Art history, art evaluation and aesthetics are all related to art appreciation. We can see that in addition to learning how to create, a complete art curriculum must also include learning how to appreciate. These two must complement each other without partiality. Especially during the creation process, appreciation skills provide the creator with more perception on media, materials and techniques. These complicated

wondrous feelings, so important in art, cannot be expressed verbally, so the creation process is one way of developing the ability to appreciate. On the other hand, art appreciation can also act as the foundation for developing the students' artistic creativity. In other words, "appreciation" is the necessary condition for sensing beauty, analyzing form correlation, and judging self-creations for students involved in creative activities (Huang, 1993, pp.83-104). Aside from learning creative techniques, it is even more necessary to have a rich foundation of art knowledge in the background so that creative education will not be limited only to the development of the ability to "produce," or to the provision of sparse knowledge on topics related to art. Appreciation is essential if there is to be advancement in the quality of creation. Therefore this study proposes to investigate the differences in affective and cognitive learning and product creation resulting from teaching Chinese painting appreciation.

Statement of the Problem

Art education is required in the curriculum of Junior High School throughout Taiwan. This course is taught in accordance with traditions and customs which are ancient in origin. It may be that the ancient approach worked well when it was developed. However, today students in modern schools in Taiwan are forced to learn many new subjects and the focus tends to be on learning specific skills rather than acquiring cultural understanding.

The purpose of this study was to raise the question of the impact of cultural and artistic appreciation on both learning and skill development of contemporary students in Taiwan. This study was directed toward considering the impact of the teaching of Chinese art and culture in the modern Junior High School in the area of Chinese painting.

Statement of the Purpose

This study investigated the differences in artistic preference between Taiwanese Junior High School students who received art appreciation instruction concerned with skill and technique instruction as compared to students who only received skill and technique instruction.

The Research Questions and Hypotheses

The following research hypotheses were the focus of this study:

1. There will be a significant difference in the art works (painting works) produced by Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.
2. There will be significant differences in art achievement (knowledge) between Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.

3. There will be significant differences in the attitude towards art between Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.

Assumptions

It is assumed that Chinese painting is an integral part of ancient Chinese culture and as such the effective teaching of Chinese painting is significant in the education of young Chinese students.

It is further assumed that serious consideration will be given to modern approaches to teaching if they can be shown to be effective in teaching modern and ancient subjects.

Finally, it is assumed that teachers of Chinese art in Taiwan in particular will be very interested in finding more effective ways to teach their subjects.

Limitations

Because the intervention has been designed and implemented by an expert in the field of Chinese painting, results may not be replicable to other teachers of Chinese painting.

Given the status of the course instructor, a university professor of Chinese painting, a novelty effect must be considered when reviewing the findings of this study.

Delimitations

The instructional materials used in this study by both the experimental and control groups were identical but were different from the materials normally available for teachers of Chinese painting at regular schools.

Definition of Terms

Color: It is the meaning of coloring or dyeing colors. In Chinese painting, colors are usually based on natural sceneries and objects. This is what one of Shieh Ho's six Laws meant by "Follow the type in giving color." The color in Chinese painting is based on black ink. Black ink can be various in exerting dry, wet, dark, light, or black so that there is a great variety of colors. These colors can be mixed by using water or resin on the brush or palette (Chen, 1988, p. 152).

Form: It is the drawing of form. Form is the center of Chinese painting. It depicts the life as well as styles of painting. The former includes objects, and the latter is more significant. Form itself is a combination of life and form (Chen, 1988, p. 45).

Gongbi: Use of different light black lines to draw objects without other colors. Nothing but light ink coloring is allowed; otherwise, you may use lines to draw the outlines of the object and then add colors.

Pen strokes: It is the method of using the pen. In Shieh Ho's 6 Laws, the "Using the Pen by Bones" (Chen, 1988, p. 74) explained its importance. For example, the different

strokes used in mountain and water paintings, and human paintings are expressions of different methods for drawing strokes.

Set Up: It is the structure diagram and refers to the selection and combination of scenery and object seen to be expressed in the painting after thinking. This is the "selling point" (Chen, 1988, p. 29) referred to in Shieh Ho's Six Laws. In the set up arrangement, one must pay attention to distance, realism, main object, overlap, and direction.

Xieyi: Use of colors to form and draw directly without using lines, or to describe the form, structure and meaning of the object by using simple strokes to draw expressions.

Summary

Man is a lover of beauty. After satisfying his need for material fulfillment, he will look for higher living quality. As modern psychologist Maslow (Good, & Brophy, 1990, pp.364-365) pointed out, man's instinct for life is based on his survival (both physical satisfaction and personal security) and then he who secures the fundamental requirements will further search for knowledge and art (beauty). That is when a person's survival needs are fulfilled; he will long for higher living and art standards. But art activities are passed to the viewers in forms, symbols and media materials, and the viewers, in turn, experience the beauty inspired by the creators through art activities or objects. The experience of beauty is lastingly stable, relatively self-fulfilling and widespread in nature. These characteristics must be perfected through

education. The most important thing in the education of beauty appreciation is to motivate the students to search for experience in sensing beauty, that is, the interactive experience with art objects for spiritual satisfaction and value. It covers the experience in appreciating art objects and guides the viewer's value in enjoying the sense of beauty. With the emphasis on the sense of beauty, education in art appreciation is widely recognized by scholars. Its importance in art education is significantly necessary.

Chinese painting, the oldest living art in the world, has much to offer artists and art lovers in both the east and west. Rooted in a rich tradition of over two thousand years yet exceedingly contemporary, Chinese art possesses a beauty that transcends time which signified cultivation from the environment and preoccupied resources from your mind. A celebration of nature, Chinese painting is orderly yet mysterious, reflecting its source. The highly developed principles and refined techniques, so ingenious and so logical, are totally absorbing and always fascinating. This is due to the similar origins between literature and painting from ancient Chinese society which united lyrical description and exertion of calligraphy to react and distinguish the influence of art characteristics. Pen, ink, paper, color, ink-slab, and so on are the tools and materials which are used in drawing and Chinese painting especially (China Artistic Dictionary Compiler Committee, 1987, p. 3).

In Chinese painting, nature provides the wellspring of inspiration. Its infinite variety of forms and patterns are unsurpassed. "Many of the subjects have acquired

symbolic significance through the ages, thus further contributing to their wealth of meaning" (Yu, 1981, p.1). Therefore, students as part of their education, should be exposed to the elements and techniques of Chinese Painting.

CHAPTER TWO

REVIEW OF THE LITERATURE

INTRODUCTION

Both curriculum development and teaching methods are aimed at proving students learning. Therefore, the theories of each must be based, at least in part, on an understanding of students knowledge of art curriculum and teaching theory. Since this study focused on the teaching and learning of art, this review will begin by establishing a theoretical base. To this end this review will analyze general theories of teaching and learning and then present an analysis of Eisner's view on learning art and Shieh Ho's Six Laws of Chinese Painting which has been famous for about two thousand years originating in ancient China. Finally, the standards of fine art in Junior High School from the Ministry of Education in Taiwan will be presented.

Basic Theories in the Learning of the General Arts

There are two aspects to the basic theories surrounding artistic creativity and learning ability of children: 1. The psycho-analysis of the artistic development in children and its accompanying learning psychology; 2. The study of artistic characteristics and its educational functions from the aesthetic point of view. At present, there are numerous art educators who promote the integration of the two aspects in the establishment of the theories in the learning of the arts.

The Psychological Aspect

One basic approach to the question of how children learn is found in cognitive theory. This theory explains that children sketch what they know and as the cognitive abilities of children are immature, therefore, they cannot fully express the form of their subject. When a child's learning matures and gains abundant ideas, his artistic expression becomes more vivid, complicated and accurate (Feldman, 1970, pp. 131-132).

Another school of thought advocates a developmental approach. Piaget, Lowenfeld and Eisner each advocate a developmental basis for teaching and learning art. In fine art education, there are disagreements among the learning theories. The comparisons of those key points of Piaget's cognition theory, Lowenfeld's development theory, and Eisner's fine art learning theory are depicted in Figure 1.

Piaget divided the procedure of child cognition development into four stages. The fourth stage is the formal operation stage, equivalent to twelve to fifteen years of age. Piaget believed that the child in this stage is able to imply hypothesis and abstract thinking and to demonstrate cognition and reasoning. Lowenfeld (cited in Feldman, 1970, pp. 143-147) divided child development in fine art into five stages. His fifth stage is called Pseudo-naturalistic stage, equivalent to age of twelve to fourteen. Lowenfeld concluded that children in this stage move into the time of reasoning and start criticizing their own works.

AGE	PIAGET	LOWENFELD	EISNER	EDUCATION LEVEL
1	Sensorimotor			
2		Scribbling	Function- Pleasure	
3	Preoperational			Preschematic
4				
5				
6				
7				
8	Concrete Operations	Schematic	Representa- tional	Elementary
9				
10				
11				
12	Formal Operations	Pseudorealistic	Aesthetic- Expressive	Junior High
13				
14				
15				
16		Decide		Senior High
17				
18				
19				
20				

Figure 1. The comparisons between child development theories of Piaget, Lowenfeld, and Eisner (Chao, 1989, p. 62).

According to Liu (1987, pp. 90-124), Eisner divided the child's development in fine art performance into four stages. Children ages ten to fourteen are in what he calls the representation stage. In this stage the student's performance generally falls short of their unrealistic expectation and they are usually disappointed in their work.

We can conclude that there is a similar age range among Piaget's formal operation stage, Lowenfeld's pseudo-realistic stage, and Eisner's representational stage. From about ten to fifteen year of age the child is in this development. This is where he/she reaches the plateau period of his creative performance and rises to the sense of critic of art work. If we cannot provide students with meaningful fine art programs, then these students will lose their interest in fine art courses (Wang, 1975, pp. 23-26).

To avoid the problem of loss of interest mentioned above, Broudy (Chao, 1989, pp.49-73) suggests that at this specific period fine art education should emphasize instruction in impression skills rather than in expression skills; that the curriculum should emphasize fine art appreciation and/or criticism. Teachers should provide students with opportunities to describe, analyze, and evaluate fine art works to learn the forming structure and content demonstration of a fine art work as well as to meet their cognitive needs (Hardiman & Zernich, 1981, pp. 171-190). Only when these efforts are done well can we overcome the myth that the goal of fine art education is to create skilled painters. The highest goals of fine art education are to shape humanity, strengthen human potential, and contribute resultant expertise to the nation and society.

Another theoretical basis for art education is found in psychological theory. Our spiritual activity includes conscious and subconscious parts. The former one is practical and rational thinking and behaviors. In other words, our daily activity is controlled by a conscious ego so our behaviors are compliant with moral standards and decorums. The subconscious id is presumed full of erotic desires but repressed by the conscious ego. Though the desires are hidden in subconsciousness, the desires find their own satisfaction by replacement. Art is one kind of sublimation of subconscious desire and becomes one of the cultural styles (Read, 1956, pp. 171-188). From a psychoanalytical perspective, the motivation and intention of art performance comes from the subconsciousness. Relief of the desires of id becomes the main source of abundant imagination and vivid expression. This theory presumes that artistic expression is the process in which the subconscious mind brings forth ideas to the conscious mind (Feldman, 1970, pp. 147-152).

Gestalt psychology (Ho, 1985, pp. 156-169) presumes that as man looks at an object, he does not perceive the object as a part of a whole, but as the entirety of his perception or the so called total images that the mind constructs (Feldman, 1970, pp. 152-156; Armheim, 1969, pp. 13-15). We learn from Gestalt Theory the principles of vision, conception, graph and earth, balance, groups, forms, motions and sense of space. It benefits not only art creation but art criticism or aesthetic analysis. According to the theory, the learners could become more sensitive and effective. How

do people live a life? This is the question which drives humanistic psychology.

Children have their need to express themselves and their creation concerns the relationship of their lives with nature and society. In this context art is seen as a vehicle which exposes the ritual of human experience and the expression of man's confrontation with reality. Humanistic psychology recognizes roles art plays in human activities and culture which supports the positive purpose, function and characteristics of art (Feldman, 1970, pp. 157-180).

The behavioristic theories postulate learning behaviors through stimuli and response. This classic theory has been examined and it is now understood that if the response elicited is strong, then this intensifies the connection between the stimuli and the response. This connection may demonstrate learning (Efland, 1979, pp. 22-23). Behaviors produced show that learning can be attained through imitation; for example, children would imitate the intonation or words while their parents are speaking. This applies to art where learners could also learn from their teachers about drawing skills and structures. It is one of the best methods for students to imitate and make progress.

Creative thinking is the highest level of man's spiritual activity. The creative products are the best achievements of mankind. Today most countries all over the world are intentionally cultivating creative students who are able to dedicate themselves to art creation instead of those who study art psychoanalysis. However, it is still an issue that the different definitions of creativity, level, certification and theories would lead to a different result (Liu, 1984, pp. 73-74).

The different definitions of creativity reflect both interest and uncertainty in this area. Research emphasis includes: (1) emphasis on product, (2) emphasis on the process, (3) emphasis on the experience of creativity, and (4) emphasis on the quality of the problem rather than the solution.

The relationship between learning and thinking need further examination. Thinking is a goal of most education in free societies. The act of thinking is highly motivating and stimulating. It causes a person to clarify ambiguous ideas or problems. Many elements like wisdom, motion, character, family, school and social culture are relevant to creativity. It may be concluded that creativity is one comprehensive science of behaviorism. This creates personality, characteristics of thinking, the process of creativity and the finding of solutions for problems (Lin, 1983, pp.154-177). These are stimulations for molding our thinking, choosing the materials, and orienting our instruction.

The Aesthetic Aspect

Conceptions of reality and the nature of knowledge are age old issues begun with Plato and Aristotle, and continued by philosophers such as Concord, Schiller and Dewey. They all declared there is an undeniable relationship between art and education as well as the possibility for art appreciation to be a function of education (Efland, 1979, pp. 52-60).

What is Art? Tolstoy indicated that the idea of art is sincerity, to transmit one's feelings, and it is infectious to improve children's art performance (Liu, 1984, p.75). This aesthetic view influenced art education in America. Efland (cited in Liu, 1984, pp. 75-76) makes the following observation: First, art is natural imitation which is considered a success only when the reproduction of the imitative objective is observed and comprehended to the audience. Second, the observers understand and are influenced through art works, their experience is conformed by the interaction between the characteristics of objects and the quality of observers. Third, art works are the expression of artists' feelings, which means art works come from artists' personality formation. Fourth, art works are independent unities, whose form exists paradoxically with complexity inside of unity. Nevertheless, Efland, analyzing aesthetics with psychological behaviorism, concluded that art is a natural imitation, however, learning is the change of behaviors through imitation and modification.

Objects of teaching also make a difference. A teacher should choose his/her own object early before the class and adjust the teaching methods according to the characteristics of the different classes. Therefore, there is not a definite perfect teaching method and verification of the teaching objects with teaching aids seems very important. Art is the expression of feelings; learning is the adjustment to society. Art is an independent unit; learning is the discovery of structure, separation, and unification (Efland, 1979, pp. 23-25). The above artistic research is based on Eisner's

reunification of modern initial aesthetic and psychologic theories along with the ancient Chinese Shih Ho's Six Laws which will be discussed later in this chapter.

Eisner and the Relationship Between Art and Psychology

Introduction

Eisner integrates the principles of the study of art and psychology (cited in Liu, 1984, p. 77) . He builds on Gestalt theory as advocated by Anheimer and cognitive theory advocated by Piaget (cited in Liu, 1984, p.78). In the visual form of expression, Eisner mainly uses the theories of Anheimer and Langet (Liu, 1984, p.78). Eisner connects these theories with Dewey's Application Principle which states that artistic learning explains the special characteristics of artistic activity of a given moment in time.

In terms of development of artistic perceptual ability, Eisner believes that the principles of perceptual differentiation and visual generalization of the Gestalt theory is extremely important to the learning of the arts (Arnheim, 1968, pp. 29-76; Liu, 1984, p.78). He believes that the ability to differentiate quality improves with the maturity of a person; an adult person has a more complicated and sensitive perception compared to that of a child. This kind of visual generalization or visual concept can hinder a person's perception of the special characteristics of an object, a phenomenon called visual constancy. This condition often restricts a person's aesthetic perception. Eisner concurs with Philip Phenix's conception of schooling as a process that should help

students to learn the application of different resource materials (Liu, 1984, p. 80; Eisner, 1972, pp. 66-69) . Eisner stated that artistic training is like other subjects, it has to be learned for there to be results. The teaching of arts, other than training skills, should help students develop their resource structures in order that they might expand their artistic ideas and know more art forms, thus enhancing their expressive ability.

Eisner, based on the Child Perception Theory of Piaget, states that a child's perception develops (Jean & Inhelder, 1967; Liu, 1984, pp. 80-81). A child perceives one specific area only and cannot recognize the entire form and the relationship between a part and the whole. Eisner believes that there is a reciprocal relationship between the entirety of the art form or a part of it, and the other parts; if the artist lacks this consciousness, then it will cause the art piece to lack a sense of wholeness or integration. Eisner also considers the following experiences as influential factors that make or obstruct a perception: resource structures, mental set-up, expectations, perceptual constancy. These factors include education, individual feeling, environment, and so on. To overcome these difficulties, one depends on artistic education.

There are two opposing views, as far as art education is concerned, regarding the context of the visual forms expressed. First, students of the arts, e.g. Roger Fry and Clive Bell, tend to lean more on Formalism which is the aesthetic purity of the form and provides the principle of form integrity. Second, Eugene Veron, and Tolstory expostulate the Emotionalist Theory which stresses the subjectivity and

emotionalism of the Content Connectivity (Liu, 1984, p.81; Stolnitz, 1960, pp. 134-190). Eisner incorporated these two views and added Langet's view that a work of art is a form of expression, an expression of the human emotions, which emphasizes the importance of expressiveness (Eisner, 1972, pp. 71-79; Liu, 1984, p. 82).

Eisner also has a unique view of the characteristics of artistic activity (Eisner, 1972, pp. 113-114; Liu, 1984, p. 83). He believes that artistic activity is a form of intellect which people should learn to achieve. Adults and children alike need to use implements or tools, materials, or equipment to transform their thoughts, images or emotional problems; this also means the reciprocity existing in the treatment of form and context, as well as the creativity and control in the use of color, contour and shape. This form of visual art work is a type of intellectual perspective, that takes on deeper meaning when applied to the basic theories in artistic learning.

In conclusion, the following quotation captures Eisner's philosophy:

1. Visual art ability or skill is a result of a quality distinction of man and is a product of his education. Artistic ability needs to be developed with time; the educational process should be able to allow such skill or ability to flourish (Eisner, 1972, pp. 113-115; Liu, 1984, p. 84).
2. In learning the arts, one should pay attention to the intellectual characteristics of the art concerned and to delve more into learning to distinguish quality; these include: (a) Artistic activity has intellectual characteristics (Eisner, 1983, pp. 115-116); (b) Art is the unique form of expressing and comprehending meaning (Eisner, 1981, pp. 466-

471); (c) Quality distinction is the foundation of the formation of an idea (Eisner, 1983, pp. 22-27; Liu, 1984, pp. 84-86). Eisner thus links art, education and intellectual activity in a way which provides a basis for art education.

Theory of Six Methods of Hsieh Ho

Hsieh Ho, of the Nan Chih dynasty, is one of the most famous ancient Chinese portrait painters who also demonstrated outstanding painting technique. Catalogs of Ancient Paintings, written by Hsieh (cited in Feng, 1988 p. 141), is the most valuable spiritual property left by remote ancestors and is considered the very first critical literature to exist in Chinese painting history. Hsieh systematically selected twenty seven famous painters from Three-Nation-State, 222 to 265 A. D., to the Nan Chih dynasty, graded their work, and pointed out their characteristics and shortcomings. This contribution to fine art criticism is held in the highest regard by all students of Chinese Painting. Supported by productive professional achievements, he presented a carefully crafted and significantly meaningful theory of Chinese painting. His six-method theory (Yu, 1987, pp. 54-61) outlines six criteria for judging a qualified work. The six criteria are: vigorous atmosphere, painting style and brush application, image to actual contour, color application, thoughtful layout, and imitative depiction. Those six criteria are the basis for the most important guide in criticism of Chinese painting. For more than one thousand years, fine art professionals have followed those six criteria when instructing learners in Chinese Painting.

Before presenting his six-method theory, Hsieh said, "Although there are six criteria, it will not be easy for every individual painter to meet all of them"; he goes further, "Every work has its uniqueness"(Feng, 1988, p.149). These statements exhibit Hsieh's objectivity. A painter who is able to achieve any one item of these criteria can earn himself an honorable reputation. These six criteria are simply criteria, not guides, for verifying the quality of a work. Their descriptions are very concrete and clear. Among these six criteria, the criterion of "vigorous atmosphere" is controversial because there are different interpretations of this; the other five criteria are commonly agreed by all schools.

A brief description of the six-method theory follows:

1. Vigorous atmosphere. It is the image drawing of an actual object. It gives a painting its life. If a painter wants to produce an authentic work, he needs to exhibit this characteristics in his work and to demonstrate it lively and naturally. Hsieh emphasized that this is the most important standard of Chinese painting because it is here where one finds the spirit of the work.
2. Painting style and brush application. For a good work, the brush application is appropriately light, heavy, slow, and/or speedy as needed, weighs both solidness and softness; and puts ink adequately, dense, light, dry, wet, or dark. This represents the central skill needed for Chinese painting.
3. Image drawing of actual objects. A painting has to be valid to the contour of its original object. This means a work must be realistic.

4. Color application in view of a category. The color of an object differs according to its category. There are specific colors for different object categories. A qualified painter ought to learn this custom.
5. Thoughtful layout. The objects in a good work are placed appropriately. It is a matter of organization.
6. Imitative depiction. It is the duty of a beginner to come to those elegant works produced by previous famous painters as well as to study their brush application, color application, layout, and spiritual atmosphere. The work of the beginner will advance as his knowledge and understanding of previous famous paintings are learned and copied.

Vigorous atmosphere is an artistic effect created by innovative painters.

Scholars explain that this criteria points out a talent, not a learned skill.

This researcher believes that there is an organic relationship between these six criteria. The presentation of these criteria is a most valuable contribution made by Hsieh Ho to the field of Chinese painting. The impact of his achievement is seen by studying all works produced by prestigious painters before and after him; collecting and analyzing all attainable related literature, as well as reflecting his own painting expertise. His influence is remarkable as the six-method theory was widely accepted and held in high esteem within the Chinese painting field. The six-method theory is not only the standard for brush manipulation production but also is the standard for criticism of fine art works.

Course of Chinese Painting

Junior high schools are mainly established and operated by country/city and municipal governments. Since the nine-year fundamental (compulsory) education system was launched in 1968, anyone who graduated from the elementary school (normally with age 12 or over) may be admitted to the junior high school without the requirement to pass any examination. A diploma is conferred on students upon graduation (Ministry of Education, 1995, p. 18).

Out of 716 junior high schools, only nine are run by private operators and the rest are under the jurisdiction of the government. Since the nine-year fundamental (compulsory) education program was launched in the school year 1968, the number of junior high schools has increased dramatically. Private junior high schools may continue their operation but are required to use the same curriculum and teaching materials as those of the public institutions. The ratio of students to teachers is 21:1 (Ministry of Education, 1995, p. 35).

The Goals of The Standards of Fine Arts Programs in Junior High School in Taiwan which are still in effect today are (Ministry of Education, 1983, pp. 160-162): To satisfy students' physical and mental development, to assist and guide their various activities of fine art, in order to cultivate students' independent thinking and creativity. To cultivate students' insights, imaginations, and the delight of self-fulfillment is accomplished through the fine arts education activities. Taking related daily life objects to mold students' character and beautify living habits through aesthetic

creativity and appreciation is a goal. To encourage and guide students to recognize the outstanding tradition of Chinese arts in order to improve national spirit and consciousness, and increase the interests to enhance tradition is another goal. Using Fine Arts education to nourish morality education, intellect education, physical education, and social life education, and to advance students physical and mental balance and development, to enable them have harmonious, optimistic, reinvigorating, and enterprising lives is the overall purpose of the fine arts program in Junior High School in Taiwan.

The Allocation of Teaching Hours

The teaching hours for the first, second, and third grades of the Junior High School are one hour per week (basically arranged as two continual classes). These were established by the Ministry of Education in 1983 and continue to date. The categories of teaching content, grade and teaching hours are as follows (Ministry of Education):

Table 1

Teaching Content and Hours

Teaching Content			Hours of Teaching			Note
			First Grade	Second Grade	Third Grade	
		Chinese Painting	4	6	6	1. To calculate, taking 18 weeks per semester, the total will be 36 teaching hours per year. 2. Arrange 2 continual classes for every 2 weeks as a principle.
		Water color Painting	8	6	4	
Display	Planes	Sketch Drawing	4	4	0	
		Engraved Plate Printing	4	4	4	
		Design	6	4	6	
	3-Dimensions	Sculpture 3D Formation	4	4	6	
Appreciation			6	8	10	

Table 2

The Outline of Teaching Content: First Grade*

Categories	Teaching Content	Main Themes for Guidance	Teaching Hours
Chinese Painting	1. Drawing Lines 2. Ink Colors	<p>1. Briefly introduce the characters of Chinese painting.</p> <p>2. Use Chinese traditional brushes, ink, and cotton paper as materials; inspire the students to apply basic techniques, enable them to realize the effects of ink, including dry and wet, dark and light, spotty and spread; allow them to have relaxed, vivid, and free mood to learn Chinese painting.</p> <p>3. Use daily lives motion or static objects as subjects to guide the students to observe and research, practice the paintings from life, and enjoy applying simple drawings of brushes and ink to summarize presenting objects.</p>	4
Appreciation		<p>1. At anytime pay attention to the beauty of the nature and human bodies formation, enable the students to realize the beautiful styles of contrast, harmony, pace, portion, repetition, color increasing, symmetry, balance, unity, and pure. Furthermore, inspire their passion of painting.</p> <p>2. Appreciate the works from Chinese and foreign junior high school. Enable the students to realize every work reflects its own unique nationalism in order to establish the students' accurate aesthetical concepts.</p> <p>3. Introduce modern themes and new techniques of Chinese painting, enable the students to understand the extensions of traditional Chinese painting and its combination with the modern spirit.</p>	28

*(Ministry of Education, 1983, p. 165)

Table 3

The Outline of Teaching Content: Second Grade*

Categories	Teaching Content	Main Themes for Guidance	Teaching Hours
Chinese Painting	1. Painting Techniques 2. Color setting 3. Layout	1. Briefly introduce the applying nature of the colors of Chinese painting. 2. Guide the students to learn the traditional techniques of painting and color mixing; understand the basic concepts of Chinese painting. Under Chinese painting's sincere and pure atmosphere, control theme and simplify background, and introduce the general rules for layout. 3. Use daily lives objects to present a theme. Watercolor for setting is allowed, but make sure it goes with the basic ink, not being too exaggerated or too colorful.	6
Appreciation		1. Compare the color and formations between nature and artificial objects. Use the realization as a reference for creativity. 2. Enable the students to realize the feelings of different materials, and their effects on vision and tangibility. 3. Introduce the character and different kinds of Chinese painting. 4. Introduce the works from different periods, different main artists, and their relationships with contemporary background (Mainly focus on Modern period, the Chin Dynasty, and the Min Dynasty). 5. Introduce the art works and the main artists of the post-impressionist school of fine art. 6. Introduce the works of the main Western fine arts schools, and their relationships with their contemporary background (After 20th century).	8

*(Ministry of Education, 1983, p. 168)

Table 4

The Outline of Teaching Content: Third Grade*

Categories	Teaching Content	Main Themes for Guidance	Teaching Hours
Chinese Painting	1. Landscape Painting 2. Figure Painting	1. Recognize and practice the Chinese painting techniques by drawing trees and stones. Furthermore, combine them as a landscape painting. 2. Take park or suburb views, apply subjective artistic conceptions to create a landscape painting. 3. Observe modern person or an actor's dressing and appearances to represent the significance and delight of the painting.	6
Appreciation		1. Introduce the appreciation of several comfortable and beautiful interior designs. 2. Introduce the applications of brush, ink, color, title writing, chop application, mount, and preservations of Chinese painting. 3. Introduce the works from different periods, different main artists, and their relationships with their contemporary background (Mainly focus on the Yen Dynasty, the Song Dynasty, and the Tang Dynasty). 4. Introduce the art works and the main artists of the pre-impressionist school. 5. Introduce the works of western fine arts, and the relationships with contemporary background (Before 20th Century.)	10

*(Ministry of Education, 1983, p. 170)

The teaching principles for Chinese painting (Ministry of Education, 1983) were that the selection of teaching materials should be according to the students' physical and

mental development as well as the needs of the age and locality, and match with other teaching subjects and activities in order to cultivate students' confidence and interests in fine art works. The teaching materials for appreciation classes should be prepared in advance, including lantern slides as well as the duplicates of Chinese and Western famous paintings, in order to evoke the students' interest through the representations of the visual and audio equipment, such as a slide projector or magic lantern.

The teaching evaluations for learning Chinese painting include the scope and content for evaluation of the representing works; it's representing works occupy 50% of the grade; knowledge of fine art occupies 30% of the grade, and learning attitude occupies 20% of the grade.

Evaluation Methods for Chinese painting include three points. First, the representing works are evaluated by dividing works into several degrees, comparing the same degree works, and so on. Second, knowledge of fine arts are evaluated by question answering, discussions, appreciation during the teaching, and by tests and questionnaires after the teaching. Third, the learning attitudes are evaluated by observing the students' reaction and recording them anytime before the teaching, during the teaching, and after teaching (Ministry of Education, 1983, pp. 175-176).

Summary

Art education is aimed at cultivating and promoting students' ability in art appreciation. It is regretful that in the past art creation was too much emphasized to

the neglect of the advantages and value of art appreciation. Art education is a part of regular education which should not focus on the cultivation of artists. Because only few students will choose being an artist as a career there are a large number who are interested in better understanding and appreciation of art culture. Therefore, to enforce the ability of art appreciation not only meets the requirement of the education standards for the majority of people, but satisfies the need for social development.

Art education at junior high schools in Taiwan include Chinese painting, water painting, sketching, panel drawing, designing, sculpture designing and three-dimension designing as well as appreciation. The teaching materials are many, and the teaching methods match the various content. Since art education is so comprehensive the researcher prefers "Chinese painting" as a theme of instruction within art education.

Chinese Painting is one of the traditional art forms. It can be traced from ancient Chinese society. To specify the theme of the content of their work, an artist might choose people, landscapes, animals, flowers, fruits, feathers, animals and insects or fish. The skills, taught are "GongBi" and "XieYi". The former includes coloring and dotting the flowers or leaves; the latter includes MoGu which means stemless, and PoMo or ink-dipping.

The research does not cover Chinese Calligraphy due to time constraints, and instruments are unavailable. Therefore, this research includes the "MoGu" skill for painting fruits over eight weeks as a vehicle to promote art appreciation, cognition of students, painting skills and learning attitudes (Chen, 1989, pp. 3-13).

CHAPTER THREE

METHODOLOGY

This chapter describes the sampling method used to select subjects for this study, the research design, the research procedures, and the data analysis procedures.

The Subjects

For this experiment, the subjects were junior high school students. In order to obtain a representative sample of Taiwan junior high school students, the northern part, southern, and eastern part of Taiwan were stratified. Because of the significant differences among schools, the researcher did not include those schools whose student populations were small in number or those that were reluctant to participate in the experiment. In order to acquire regional representation, three schools were randomly selected for the experiment, one school from each region. The three schools selected were as follows: from the northern part of Taiwan, Taipei Jin-Hwa Junior High school, from the southern part, Min-Yi Junior High School, and from the eastern part, Don-Hai Junior High School.

A total of 254 students, made up of six classes, were included in the study. The sample was selected to represent the school samples in Taiwan, and included Taipei Jin-Hwa Junior High School in Northern Taiwan, Kaohsiung Min-Yi Junior High School in Southern Taiwan, and Taidon Don-Hai Junior High School in Eastern

Taiwan. These three schools randomly placed students into classes. The researcher randomly selected two classes from each school with one class assigned as the experimental group and the other as the control group. The experimental group received art appreciation education, while the control group received technical art creativity education. The distribution of students was as follows:

Taidon Don-Hai Junior High School (School E) consisted of thirteen (13) seventh grade classes. Taipei Jin-Hwa Junior High School (School K) and Kaohsiung Min-Yi Junior High School (School M) each had thirty-six (36) and sixteen (16) seventh grade classes respectively. One experimental and one control group was randomly selected from each school site (see Table 5).

Table 5

Students' Distribution of Each Group

	School E	School K	School M
Experimental	1	1	1
Control	1	1	1
Other	11	34	14
Total	13	36	16

The gender composition for experimental and control groups from each school (E , K , and M) are depicted in Table 6. As shown, each group consisted of a relatively equal balance by gender. In addition, class sizes were approximately

comparable for both experimental and control groups for each school. In school E, experimental and control groups each consisted of forty-five (n=45) subjects. School K had forty (n=40) in the control group and thirty-nine (n=39) in the experimental group. The experimental and control group for school M had forty-one (n=41) and forty-two (n=42), respectively. Finally, all students were junior high seventh grade students, aged 13 to 14, who did not have prior instruction in Chinese Painting.

Table 6

Analysis of Number of Students

School	Experimental			Control			Total
	Male %	Female %	Subtotal %	Male %	Female %	Subtotal %	
E	23 26%	22 24%	45 50%	25 28%	20 22%	45 50%	90
K	19 24.1%	20 25.3%	39 49.4%	20 25.3%	20 25.3%	40 50.6%	79
M	20 24.1%	22 26.5%	42 50.6%	20 24.1%	21 25.3%	41 49.4%	83
Total	62 24.6%	64 25.4%	126 50%	65 25.8%	61 24.2%	126 50%	252 100%

The study involved a total of 127 males (50.4%) and 125 females (49.6%). The experimental group represented 50% of the population while the control group the other 50%.

Instrumentation and Data Collection

Evaluations of Art Work

The study utilized a pretest-posttest non-equivalent control group design on creativity in traditional Chinese Painting. The pretest of student art work was administered before instruction implementation. Posttests of students' art work, knowledge and attitude toward art were administered at the end of the semester. Students completed examples of art work using the ancient Chinese techniques both prior to art instruction and at the end of the term. These works were evaluated by three art experts after the completion of the instructional aspect of the study. This was a special characteristic of this study. The pretest and posttest of combined art works (pretest and posttests) were reviewed at the same time by the experts in order to control for reviewer bias, therefore, there was no influence on grade by the reviewer for the novice student. The experts were professional artists, two were also art instructors. Each of the artists were recognized evaluators for fine art exhibitions (See Appendix E for Biographical Summaries).

A rating of "Excellent," "Good," "Fair," and "Poor" was used to grade the works by the experts. In order to maintain the integrity of the review, the researcher presented both the pretest works and the posttest works together to the expert raters in a meeting room at National Taiwan Normal University (NTNU). The three invited experts evaluated each piece of student art work according to established scales of

Excellent, Good, Fair or Poor. The rank was marked on each work and recorded by the researcher as Excellent=A, Good=B, Fair=C, and Poor=D (See Appendix F).

Cognitive Test

The content of the questions for the cognitive test were extracted and edited from the Chinese painting part of the Junior High School Fine Art Textbook Verified by the Ministry of Education. This test included 20 questions. All the items were in the fill in the blank question format. The format was designed to avoid students' predications of the answers, and to increase the degree of accuracy in the aspects of art recognition.

Although reliability measures were not available, the test was accepted as possessing control validity for the Chinese Painting aspect of the curriculum. There is no standardized curriculum in Chinese Painting in Taiwan. The test was based on textbook content on Chinese Painting and was constructed by a professional artist and art professor.

Learning Attitude Test

The Learning Attitude Questionnaire (Lai, 1993) is a widely applied measurement for learning attitude in Taiwan. The questionnaire has both validity and reliability measures (Lai, 1993). In a survey of seventh grade students at Gia-Yi Junior High School, Gia-Yi Country, Taiwan, the split-half reliability coefficient on the eight

items was 0.52 to 0.88. For the purposes of this study, the questionnaire was accepted as reliable.

Questionnaire validity according to Gay (1996) points out:

That content validity is determined by expert judgment. There is no formula by which it can be computed and there is no way to express it quantitatively. Usually experts in the area covered by the test are asked to assess its content validity.

These experts carefully review the process used in developing the test as well as the test itself and make a judgment concerning how well items represent the intended content area (Gay, 1996, p.140).

The validity of the Learning Attitude Test was established through expert development utilizing theoretical foundations in the establishment of the eight areas and therefore is considered to possess content validity.

The Test of Learning Attitude is based on the Learning Psychological Principles, the teaching situations in Taiwan schools, the students learning situations, and the test preparation methods. This test emphasizes both theory and practice. Learning attitudes are divided into eight items: Learning Method, Learning Plan, Learning Habit, Learning Environment, Learning Desires, Learning Process, Preparation for Examination, and Techniques for Examination. There are three purposes for using this test. The first purpose is to improve the students' studying

habits. The second purpose is to diagnose the causes for learning problems, and the third is to assist students to cultivate a good learning attitude (Lai, 1993, p. 3).

According to Lai (1993), learning attitudes are divided into eight items. This test is classified into eight items, each is composed of ten subitems of questions, for a total of eighty subitems. The content of each item on the test is listed as follows:

(1) Learning Method: Knowing whether the learning method meets the theories of psychology or not. Is time used effectively and efficiently? and so on.

(2) Learning Plan: Knowing whether students learn on a schedule. Will they make a learning schedule at the beginning of every semester? and so on.

(3) Learning Habit: Knowing their study habits. Do they study while they are eating or do they lie on their bed? Do they scribble their exercise book? Do they prepare learning tools sufficiently? and so on.

(4) Learning Environment: Knowing the advantage or disadvantage of place for learning. If the learning environment is quiet? and so on.

(5) Learning Desire: Knowing whether learning desire is strong or weak. Is their learning interest strong or weak? Do students do other homework besides teacher's assignment? and so on.

(6) Learning Process: Knowing the attentiveness of students in the class. Do they take note or underline the paragraphs? and so on.

(7) Prepare for Examination: Knowing whether they sufficiently prepare before the test. Is their way of preparing proper? and so on.

(8) Technique for Examination: Knowing students' psychological condition during and after the test. Are they able to fully show their abilities in the test or do they become nervous? Do they answer the easier questions first then the difficult ones? Are failures and successes on the test analyzed to remodel methods for the future (Lai, 1993, pp. 1-2)?

In this study the students in both experimental and control groups filled out the questionnaire one week before classes ended.

Procedures

The researcher first randomly assigned treatments to the experimental and control groups. This process resulted in one experimental and one control group in each of the three schools participating in the study. The experimental group received the traditional art appreciation education of Chinese painting instructional strategy, while the control group received traditional Chinese painting and technical creativity education strategy. The teaching content was entirely based on the Junior High School Fine Art Textbook currently in use in Taiwan. The teaching material for Chinese painting and appreciation was also compiled from the textbook. In order to reduce the disruption of the school teaching environments, the researcher took intact classes as a

unit for both experimental and control groups and adopted the non-equivalent-control group design (Guo, 1986). The experimental model is illustrated in Figure 2. Through this design, the researcher investigated influences of art appreciation education on creativity in traditional Chinese painting of Junior High School Students.

		Experimental	Control
		3 classes	3 classes
Art Works	Pretest	X	X
	Posttest	X	X
Knowledge	Posttest	X	X
Emotion	Posttest	X	X

Figure 2. Designed Experimental Model

Through the model, the researcher studied the effects of both appreciation instruction and traditional creation techniques on the work, knowledge, and students' attitude toward art. Posttest only information was collected for both learning attitude and for cognitive (knowledge) understanding.

Experimental Procedures

The procedures for both experimental group and control group were divided into several stages: preparation stage, administrative coordination and pre-learning test stage, experimental process, and the post-learning test stage.

Preparation Stages

Since the research theme was The Effects of Chinese Painting Appreciation Education on the Artistic Achievement of Junior High School Students According to Ancient Chinese Teachings in Taiwan, Republic of China, the researcher reviewed the literature related to the theoretical foundation of conducting research in the Junior High School setting. This review produced a knowledge base covering the effects of traditional Chinese painting education with junior high school students.

Administrative Coordination and Pre-Learning Tests

In January 1995, the researcher randomly selected one junior high school each from Northern Taiwan, Southern Taiwan, and Eastern Taiwan. The researcher also obtained permission from each school to implement the study. The study was conducted with the seventh grade classes of Taipei Jin-Hwa Junior High School, Kaohsiung Min-Yi Junior High School, Taidon Don-Hai Junior High School. The researcher discussed the details of the experiment with the fine art teachers and the manager of teaching administration of each school. It was decided to provide the

treatment once every two weeks for two hours duration (arranged by the three schools). All the teaching material and students' painting tools and paper were supplied by the researcher.

The same pretest of art work was administered to the experimental and control groups in each school in March, 1995. The same posttest of art work, learning attitude test, and knowledge test were administered to both the experimental and control groups in each school in June, 1995 following the completion of the instruction phase.

Experiment in Process

The eight week experiment was conducted from March 6th, 1995 through June, 1995. The instruction was given in the original fine art program regularly scheduled classes for both the experimental and control groups.

The experimental groups' instruction was based on the researcher's art appreciation teaching content, while the control groups' instruction was based on technical creativity teaching content (See Figure 3). In order to minimize the experimental errors, the following principles were applied:

1. The teaching outlines and the items were the same. The researcher planned the instructional content and the items for the experimental group (See Appendix C) and the control groups (See Appendix A and B).
2. For conformity, the teaching schedules were the same for each group (See Figure 3).
3. The teaching hours were also the same for each group (see Figure 3).

4. During instruction, teaching was performed by the researcher. All of the tools, materials, paper, etc, were newly supplied by the researcher. Therefore, the researcher bought new brush, ink, cotton paper, and related materials for every student to paint.
5. Formative evaluation was part of the instruction during weeks two through seven. Prior to the end of class, the researcher collected, displayed, and critiqued the student art work, reteaching the concepts for ten minutes.
6. Summative evaluation took place for all groups during week eight and included the posttest for art work knowledge and attitude.

Post-Learning Tests

The class for the experimental classes ended on June 17, 1996. The knowledge, attitude and art work posttest was completed during the week from June 11th to 17th (See Figure 3). Time requirements for the knowledge test was 30 minutes, the attitude test was 30 minutes, and the posttest work was 40 minutes. After the posttest, the researcher maintained records of the tests as shown in Appendix F.

	Groups			Experimental Group	Control Group
	Week	Dates	Time (Min.)	Teaching Content	Teaching Content
	1	Mar. 5- 11		Pre-learning Tests of art work	Pre-learning Tests of art work
Formative Evaluation	2	Mar. 19-25	100	Chinese Painting	Flowers and Birds
	3	Apr. 9-15	100	form, set up, pen	Climbing plants
	4	Apr. 16-22	100	stroke and color	fruits and vegetables
	5	May 1- 6	100		
	6	May 15-20	100		
	7	May 20- Jun. 3	100		
Summative Evaluation	8	Jun. 11-1	100	Post-learning tests: Posttest of art works, knowledge and attitude.	Post-learning tests: Posttest of art works, knowledge and attitude.

Figure 3. The Teaching Schedules for Each Group

Summary

The study attempted to determine the effects of Chinese art appreciation education versus technical art creativity education on the art work of seventh grade students. In addition, measures of knowledge (cognitive) and Learning Attitude were

generated for comparison. A pretest-posttest for nonequivalent groups design was utilized to test the primary hypothesis. A posttest only element was included for knowledge and learning attitudes.

CHAPTER FOUR

RESULTS

INTRODUCTION

This study sought to investigate the following hypotheses:

1. There will be a significant difference in the art work (painting works) produced by Taiwan Junior High School students who received instruction in Chinese painting appreciation as compared with students who did not receive this instruction.
2. There will be no significant differences in art achievement(knowledge) between Taiwan Junior High school students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.
3. There will be no significant differences in the attitude toward art between Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.

To address the first research hypothesis a non-equivalent control group design was used. The students in the treatment and control groups were required to produce art work samples as pretests and posttests.

The pretest sample of students' art work was collected during the first class period. The difficulty of the pretest was according to student age and standards of curriculum established by the researcher who had twenty years experience. To grade the test, the researcher used a four-level-grading method: excellent, good, fair, and

poor. The researcher marked the grade and hid it so that it would not influence the results of the posttest.

Pretest and posttest art work were used to determine the effect of Chinese art appreciation the artistic ability of the students.

Results of the Pretest and Posttest of Student Art Work

Pretest Art Work Result

Before instruction, all students in each group prepared a pretest sample of their art work. In order to control for potential rater bias, the pretest painting samples were graded by the evaluation committee at the same time as the posttest art work samples.

The pretest results show that the combined mean of the three control groups (classes) was 1.3, and the standard deviation was 0.6 (See Table 7). The combined mean of the three experimental groups, however, was 1.1, with a standard deviation of 0.3. In order to test for statistical significance, a One-Way Analysis of Variance was performed on the results of the pretest sample of art work. This procedure was to determine if the groups were equivalent in their art ability at the beginning of the study.

Table 7

Means and Standard Deviations -Pretest Art Work

Label	Number	Mean	Std. Dev.
Control	126	1.3	.6
School E	45	1.2	.5
School K	40	1.3	.8
School M	41	1.4	.6
Experimental	126	1.1	.3
School E	45	1.1	.3
School K	39	1.2	.4
School M	42	1.1	.3

The one way analysis of variance results are shown in Table 8.

Table 8

One Way Analysis of Variance - Pretest Score

Sum of			Mean Squares	F. Ratio	F. Prob.
Source	D.F.	Squares			
Between Groups	1	1.5	1.5	5.79	.0169
Within Groups	249	64.5	.26		
Total	250	66.0			

$p < .05$

The results of pretest sample of art work reveals that the groups are not equivalent to begin with, $F(1,249) = 5.79$ $p < 0.05$, comparison of the group means reveals that the control group had superior art work compared with students in the experimental group prior to the treatment.

Posttest Art Work Result

In order to address the research hypothesis one, There will be a significant difference in the art works (painting works) produced by Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction, posttest samples of students' art work were examined. As for the posttest art work, the combined mean and standard deviations in the control groups, experimental groups, are displayed in Table 9.

Table 9 shows that the mean and the standard deviation are 1.8 and 0.61, and the experimental group respectively are 1.9 and 0.57. Factorial Analysis of Covariance was used to test the first research hypothesis. This procedure was used because the results of the pretest revealed that the groups were significantly different in their art work quality before the study began. The students' pretest art work served as the covariate.

Table 9

Means and Standard Deviations - Posttest Art Work

Label	Number	Mean	Std. Dev.
Entire Population	252	1.8	.61
Control	126	1.8	.64
School E	45	1.6	.81
School K	40	1.9	.44
School M	41	1.8	.56
Experimental	126	1.9	.57
School E	45	1.7	.63
School K	39	2.2	.60
School M	42	1.9	.33

The Factorial Analysis of Covariance (ANCOVA) performed on the posttest quality of art work results are displayed in Table 10. As shown, there is a significant main effect difference by group, $F(1, 249) = 5.67$, $p < .05$, and by school, $F(2, 249) = 8.75$, $p < .05$. There was no significant interaction effect of group by school ($F(2, 249) = .58$, $p > .05$). Therefore, the first null hypothesis was rejected, the experimental groups had significantly better quality of posttest art work compared with that of the control group. Comparison of the posttest means, adjusted for pretest scores as a covariate, reveal that the experimental group did not differ significantly between art work on the posttest compared with the control group.

Table 10

Factorial Analysis of Covariance- Quality of Art Work Posttest

Source of Variation	SS	DF	MS	F	Sig of F
Within + Residual	83.5	243	.3		
Pretest Covariate	.4	1	.4	1.05	.306
Group	2.0	1	2.0	5.67	.018
School	6.0	2	3.0	8.75	.000
Group by School	.4	2	.2	.58	.560
(Model)	8.8	6	1.5	4.25	.000
(Total)	92.3	249	.4		

$p < .05$

In order to examine the main effects by schools, the researcher performed Tukey's HSD Multiple Comparison Test (See Table 11). Based upon the results of a Tukey HSD post hoc comparison, the only significant difference between schools was found with school K versus school E. As reflected above, the students in School K had significantly high quality art work compared with those students enrolled in school E.

Table 11

Results of Post Hoc Multiple Comparisons Test on Quality of Art Work Posttest By School

Comparison	Mean Difference	Std. Error	Sign
School E vs. K	.39	.091	.000*
School E vs. M	.20	.090	.074
School K vs. M	.20	.093	.088

* $p < .05$

Knowledge Achievement

The second research hypothesis examined in this study was: There will be significant differences in art achievement (knowledge) between Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction. The researcher tested the students' knowledge of art with an art achievement posttest at the end of the study. For knowledge achievement, the means and standard deviations obtained from the control groups and experimental groups by school are shown in Table 12. As shown in Table 12, the combined control group and experimental group mean are 32.3 and 32.4, respectively, and the standard deviations are 18.8 and 15.4, respectively.

Table 12

Means and Standard Deviations of Tests of Knowledge by Group

Label	Number	Mean	Std. Dev.
Entire Population	252	32.4	17.2
Control	126	32.3	18.8
School E	45	22.6	18.8
School K	40	47.0	21.0
School M	41	27.9	12.9
Experimental	126	32.4	15.4
School E	45	32.5	16.5
School K	39	36.6	14.7
School M	42	28.3	14.0

The results of a Factorial Analysis of Variance, results are shown in Table 13. After the test, it was found that there were no significant differences in terms of knowledge achievement between the two groups ($F(1,243) = 0.00, p > 0.05$). But there were significant differences in terms of knowledge achievement between the three schools ($F(2,243) = 21.83, p < 0.01$). Moreover, the results of the Factorial Analysis of Variance reveals a significant Group by School interaction effect, $F(2,243) = 8.84, p < .01$.

Table 13

Analysis of Variance Tests of Significance for Knowledge Using Unique Sums of Squares

Source of Variation	SS	DF	MS	F	Sig of F
Within + Residual	56851.3	238	238.8		
Group	.05	1	.05	.00	.988
School	10426.8	2	5213.4	21.83	.000*
Group by School	422.4	2	211.2	8.84	.000*
(Model)	14768.4	5	2953.7	12.37	.000
(Total)	71619.7	243	294.7		

* $p < .005$

The graph of the means (See Figure 4) reveals a significant disordinal interaction effect. As shown, the experimental group outperformed the experimental group in School E and School M, while the control group outperformed the control group in School K. Therefore, the second null hypothesis was rejected.

Treatment: _____ Control ----- Experimental

Figure 4. Interaction effect on Student Knowledge Group by School

Attitude

The third research hypothesis addressed in this study was: There will be no significant differences in the attitude towards art between Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.

The main purpose of this section was to analyze the major difference in the attitude of the experimental group and control group after the treatment. The Learning Attitude Questionnaire resulted in categories for "Appreciation," "Fine Art Interest," and "Learning Procedures." The results are summarized in Table 14.

Table 14

Means and Standard Deviations - Students' Attitude

Label	Number	Mean	Std. Dev.
Entire Population	252	54.7	18.8
Control	126	56.4	19.1
School E	45	52.4	21.5
School K	40	64.3	18.4
School M	41	53.0	14.4
Experimental	126	53.0	18.4
School E	45	48.0	18.8
School K	39	49.6	17.2
School M	42	61.8	16.2

As shown on the Table 14, the combined means of the control groups and experimental groups are 56.4 and 53.0, respectively, the standard deviations are 19.1 and 18.4, respectively. In order to test the null hypothesis, the researcher performed a Factorial Analysis of Covariance. The results of the analysis are shown in Table 15.

Table 15

Analysis of Variance of Students' Attitude Toward Art

Source of Variation	SS	DF	MS	F	Sig of F
Within + Residual	79245.5	246	322.2		
Group	744.1	1	744.1	2.31	.130
School	2812.4	2	1406.2	4.36	.014*
Group by School	5652.1	2	2826.0	8.77	.000**
(Model)	9157.2	5	1831.5	5.68	.000
(Total)	88411.9	251	352.2		

* $p < .05$ ** $p < .01$

It was found that there was no significant differences in terms of attitude toward art between the two groups $F(1,251) = 2.31$, $p > 0.05$. There is, however, a significant difference in the students' attitude by schools $F(2,251) = 4.36$, $p < 0.05$. Furthermore, the results of the Factorial Analysis of Variance reveals a significant Group by School interaction effect, $F(2,251) = 8.77$, $p < .01$. The graph of the means (See Figure 5) reveals significant disordinal interaction. The control group demonstrated a higher attitude for art than the experimental group in both school E and school K. For school M, the experimental group had a higher attitude for art than the control group. Therefore, the null hypothesis was rejected.

Figure 5. Interaction Effect-Attitude Group by School

Summary

The results of the pretest of art work show a significant difference between the control group and experimental group with the control group having a higher score prior to treatment. The results of posttest of art work, controlling for the initial pretest differences, show a significant difference between the control group and the experimental groups. Additionally, the results of the knowledge achievement shows that there was a significant school by treatment interaction effect. Finally, the result of the attitude tests also reveals a significant treatment by school interaction effect.

Results of the three posttests (in art work, knowledge achievement, and attitude), are depicted in Table 16.

Table 16

Results of Three Posttests

	Group	Class	Group by Class
In Art Work	Significant	Significant	Not Significant
Knowledge Achievement	Not Significant	Significant	Significant
Attitude	Not Significant	Significant	Significant

From the analysis of the above table, it was found that in art work there was a significant difference between the two groups, but knowledge achievement and attitude did not show a significant difference between the two groups. Further, there was a significant difference between the three classes for posttest art work. There was no significant difference in interaction with the group and class, but knowledge achievement and attitude resulted in a significant difference in interaction with the group and class.

CHAPTER FIVE
CONCLUSIONS AND RECOMMENDATIONS
INTRODUCTION

The purpose of this study was to determine the effects of Chinese Painting Appreciation on the artistic achievement of Junior High School students in Taiwan.

The following hypotheses were the focus of the study:

1. There will be a significant difference in the art work (painting works) produced by Taiwan Junior High school students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.
2. There will be significant differences in art achievement (knowledge) between Taiwan Junior High school students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.
3. There will be significant differences in the attitude toward art between Taiwan Junior High School students who receive instruction in Chinese painting appreciation as compared with students who do not receive this instruction.

The researcher has taught Chinese Painting more than twenty-five years, and found that art education advocates the importance of art appreciation education. In Junior High school, art is a required course. Chinese painting emphasizes Chinese art and culture.

In this study, the researcher chose two different teaching methods to teach in Junior High School's in Taiwan. The research design for this study was a non-

equivalent control group design. The experimental group method was to use art appreciation instruction to teach, and the control group method used traditional instruction.

The psychological aspect and the aesthetic aspect approach to Chinese painting teaching used the famous painting theory of the six methods of Hsieh Ho. Chinese painting was taught in each class at each Junior High School in the sample. An experimental two group design was used in this study. The experimental group was taught by art appreciation instruction, and the control group was taught by traditional instruction. Students had a pretest and a posttest in art work, but only a posttest in knowledge achievement and attitude.

The case study took two sample classes from Jin-Hwa junior High School in Taipei, Taiwan with 79 students, two classes from Ming-Yi Junior High School in Kaohsiung with 83 persons, and another two classes from Don-Hai Junior High School with 90 persons. A total of 252 students were in the experiment. They were taught Chinese Art Appreciation including designing, setting up, exertion of brushes, coloring and so on.

After teaching, a four-level-grading method was used to evaluate the students' art work. Statistical analysis was used to test the data obtained by the Learning Attitude Questionnaire and the knowledge test.

The results of analysis found the following:

(1). The pretest and posttest of art work showed a significant difference between the two groups. The combined means of the pretest and the posttest for each group was as follows (Table 17):

Table 17

The Combined Mean of Two Tests of Each Group

Group	Pretest	Posttest
Experimental Group	1.1	1.9
Control Group	1.3	1.8

Results show that not only both groups benefitted from in the teaching effect, but the experimental group profited more than the control group from the teaching. The net increase for the experimental group was .8 as compared to .5 for the control group, indicating greater growth in art work scores.

(2). The posttest of knowledge achievement showed that there were no significant differences between the two groups, but a significant difference existed between the three schools. The reasons for this are:

A. Drawing is not a required course for the entrance examination, parents and students do not value it, also most students do not learn it without great effort, therefore the scores are very low.

B. The content of the mid-term and final is designed according to the standardized text book certified by the Ministry of Education. Therefore, students are able to handle only certain levels of textbook work regardless of the nature of the class.

C. Among the six classes, the score of control School K was the highest. It was later discovered that the academic adviser of the class was more rigid and his expectations were higher for the students.

In the experimental group and control group, the score of School K (northern target) was higher than that of any other school, because the academic environments and culture standard of Taipei are higher than those of any other city in Taiwan. Perhaps it was that the high expectations of the students influenced their performance in knowledge achievement.

(3). The posttest of attitude showed that there were no significant differences between the two groups, but there was a significant difference between the three classes. The reasons are as follows:

A. Students learn with a highly curious attitude because they never had contact with ancient Chinese painting before. They learned because of this novelty effect, without any in-depth probe instruction necessary.

B. In the process of instruction, the instructor provided tools and materials for students; in addition, the instructor is a professor with expertise at the university level, therefore every student tried harder to learn and felt motivated by having a university teacher.

The control group students emphasized more of the analysis of color and lines of particular items, while the experimental group students paid more attention to the whole picture's atmosphere, thus the performance of the experimental group was better than the control group in the aspect of fine art interest.

During each class, the experimental group of students concentrated more, were more willing to express their opinions, and were more relaxed and in a learning mood. On the other hand, the control group students tended to emphasize repetitive practice of drawing lines, which caused more stress and fear of being unable to copy exactly. More emphasis was placed on drawing than teaching. The experimental group's interest was greater than the control group.

In the control group, several students tended to tease one another for their inability to imitate lines properly, thus the learning atmosphere was not very encouraging. On the other hand, the experimental group students were more understanding of each other's works and tended to encourage each other, thus the learning atmosphere was more harmonious. Learning procedures in the experimental group, therefore, were better than in the control group.

Conclusion

The conclusions of this study are as follows:

(1) Chinese Art Appreciation instruction has positive and significant influences on students' creativity ranging from completing the painting, creative thinking, tactful

exertion of brushes, designing the arrangement and flexibility in usages as shown in both statistics and in products. Furthermore, with respect to the research, students are influenced in a profitable and positive way in Chinese Painting creative ability through Art Appreciation courses.

(2) In evaluating standards of art creative capability, the research adopted the conclusive evaluative methods to evaluate students' art creativity. Five criteria proposed in the study were: a. The level of completion of the painting. b. Creative thinking or expression in painting. c. Exertion of brushes. d. Designing and arrangement of the settings. e. Color arrangement expression. The evaluator judged and gave scores according to each item. (3) From the experiment, it was apparent students made progress in creativity and art appreciation because of the teaching method of Art Appreciation Teaching. Therefore, art appreciation teaching curriculum is suitable and positive for junior high school students' art creation activities.

Recommendations for Further Study

The results of this research conclude that as long as students receive well-organized Art Appreciation Courses, they will have great promotion of their creative abilities. As a consequence, teachers should change the way they teach and use Art Appreciation teaching methods. First of all teachers should give the students a complete background of knowledge (including Art History, Art Criticism, and basic knowledge of Art), then encourage students to try to create and paint by themselves.

Teachers need to supervise and observe whether or not students use what they learned, how many use the techniques, and how they apply their imagination in their works appropriately. Next, teachers should leave opportunities for students to talk about their own creative motivation, ideas, and thoughts and stage analytic discussions about their own work.

Evaluation is rather important in the process, but most art teachers grade art works depending on the entire expression rather than evaluate element by element. Therefore there is no precise way for students to understand thoroughly their own ability in art creativity. The proposed itemized evaluation would meet this requirement and solve the problem while helping the students better understand their own art creativity. With such positive interaction between teachers and students, teachers will improve teaching efficiency.

It is recommended that a standard evaluation design for the artistic creativity of junior high school students be developed. This should be in accordance with the documentation and actual teaching requirement and will be an essential issue in the near future.

The research conducted was limited by time, and did not include subjects such as Chinese calligraphy, carving, sculpture and design, focusing on Chinese Art Appreciation Teaching. Beside Chinese Painting, these other subjects are different in structure and materials that have much appreciation value. The researcher suggests

adjusting art appreciation teaching according to each of these other subjects. It is also regretful the cases for this research were limited due to practical reasons. Five classes were chosen at three junior high schools from three different areas in Taiwan:

Ging-Hua in Taipei, Ming-Yi in Kaohsiung, and Tong-Hai in Taitung so as to eliminate the limitation of variance of such factors as intelligence, emotions, teachers' concerns, art aptitude, living environments and cultural background.

Future research should focus on these limitations and how to practice Art Appreciation Teaching in not only junior high school students but at different levels. Further, research on creativity development at each age level and the experimental effects of teaching is needed.

The documentation referred to by the researcher in the evaluation tests is in compliance with the requirement of experimental teaching. It will take further efforts to prove if it is also suitable for different age level students' art works. There is no objective evaluation standards for art works. It becomes a crucial tendency to create an appropriate evaluation test for cognition and painting.

The research proved that Chinese Art Appreciation Teaching was positive and promoted junior high school students' abilities. In the future, research should focus on the following questions: Will other subjects help promote students' creative abilities? Will different age level students (ranging from elementary to college) receive benefits from Art Appreciation Courses? The suggestions from the researcher is to establish a

well-organized art Appreciation Teaching Program for different age level students to prove that the influence of this program is profound and ever lasting.

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APPENDIX A:
DESIGN LIST OF TEACHING ACTIVITIES
FOR TRADITIONAL PAINTING SKILLS:
FIRST SCHOOL YEAR, CONTROL SECTION

APPENDIX A: Design List of Teaching Activities for Traditional Chinese Painting Skills: First School Year, Control Section

Name of Unit	The Interest in Pen and Ink
Class	First school year of common class
Number of Persons	Jing Hua 42, Ming Yi 42, Tong Hai 45
Source of Taught	Faine-art textbook of first school year junior high
Materials	school
Teacher	Chen, Hsiu-Hsiung
Time	100 minutes
Research on Taught Materials	<p>1.This unit is the Chinese Painting course the students of junior high school first attend. The course applies methods to bring out the students interest</p> <p>2.This unit emphasizes enabling the students to understand the interest of pen and ink and also to use the real objects to practice the changes of pen and ink.</p>
Analysis of student learning conditions	The students have not learned Chinese Painting before.
Teaching Method	Combining instructions, demonstrations and analysis.
Teaching Source	<p>(1) The pictures mainly emphasize the changes of "Line" and "Ink Rhythm" in the Chinese Painting, reference books, and demonstration books.</p> <p>(2) Though Chinese Painting supplies such as pen, ink, paper, and ink-stick the teacher and students will bring together, newspapers, cloth cushion, dish cloth or tissue papers, textbook, projector, projective films.</p>

Teaching Goal	
Unit Goal	Substantial Goal
<p>(A) Knowledge Part</p> <ol style="list-style-type: none"> 1. To understand the tools for Chinese Paintings. 2. To understand the characteristics of "Lines" and "Ink color" in Chinese Painting. <p>(B) Technical Part</p> <ol style="list-style-type: none"> 3. To be familiar with the pen and ink application. 4. To learn the observation and expressing method. <p>(C) Emotion Part</p> <ol style="list-style-type: none"> 5. To cultivate the interest in Chinese Painting. 6. To cultivate the students concern the thing surrounding them and to show their interests. 	<p>The students</p> <ol style="list-style-type: none"> 1. can understand the tools for Chinese Painting. 2-1. can understand the special features of chinese painting. 2-2. can distinguish the delicate arrangements and coordination of "Lines" and "Ink" in the Chinese Painting. 3-1. can learn the correct way of holding the pen. 3-2. can understand the changes of dry, wet, thick and light lines and ink. 4-1. can demonstrate how to observe. 4-2. can demonstrate how to use water ink to 5. can demonstrate an appreciation the pen meaning and ink interest in the Chinese Paintings. 6. can find the beauty of the practical objects in daily life.

Class	Time	Highlights of teaching
1	50min.	To introduce and appreciate the tools, the changes of "Lines" and "Ink color" in Chinese painting.
2	50min.	The students start paint themselves and make appraisals of their work.

Teaching Goal	Teaching Activities	Teaching	Time	Appraisal
1	<p>1. Preparatory Activities:</p> <p>(1) The teacher prepares the demonstrated picture mainly with "lines" and "Ink color".</p> <p>(2) The teacher prepares the advantaged and disadvantaged works from the students of the same age.</p> <p>(3) The teacher and students prepare the painting supplies such as pen, ink, paper, and ink-stick.</p> <p>(4) The students bring one favorite object.</p> <p>2. Developing Activities:</p>			To be able to prepare the listed supplies and real objects
2-1	(1) To introduce what is Chinese Painting and western painting and compare their differences.			To be able to know and compare listed supplies Chinese painting and western painting.
2-1	(2) To introduce the most glorious period the Chinese painting ever performed and compare it with modern Chinese Painting.		10'	

2-1	(3) To introduce how a good Chinese Painting should appear.			will demonstrate the ability to remember the qualities of good Chinese painting.
2-2	(4) To introduce different types of performances of pen and ink.	pictures		
5	(5) To appreciate various demonstrated works.	works	10'	Remember
1	(6) To introduce Chinese Painting supplies and its function and and simple selections and maintenance method.	Chinese Painting supplies	10'	To demonstrate knowlege of supplies and this function
5	(7) To exhibit various water ink demonstrated work of Chinese Painting.	student work		student will be able to compare and describe the advantage and disadvantage of their work.
3-1	(8) To let students experience the feeling of the pen drawing on the paper and the variations of thick, light, dry, and wet colors.		10'	The demonstrate abilities to paint.
4-1	(9) To discuss different qualities of the still objects, which one shall be thicker or lighter? Which one shall be better for "line" performance and which one shall be suitable for ink variations?		5'	To be able to understand and to describe
4-2,6	(10) To carefully observe the object, its shape, quality feeling, bright or dark tone and consider its performance method.		5'	To be able to observe and judge
4-3	(11) To guide the students to make a draft drawing sketch.			To be draw a sketch.

4-2	<p>(12) To do Chinese Painting by covering the painting paper on manuscript. Using the above experience the students start to a paint but only have to display a still object.</p> <p>(13) The teacher must observe all the students and give individual instruction.</p> <p>3. Combined Activities:</p>		35'	
5,6	<p>(1) To exhibit the students' works from several separate teams and select one or two excellent works from all class works.</p>	student work		To demonstrate the ability to appreciate
5,6	<p>(2) To exhibit the excellent works selected from each team and let the author deliver his/ her own remarks.</p> <p>(3) The teacher and students discuss what conditions the excellent works shall have and give encouragement.</p> <p>5,6</p> <p>(2) The teacher announces the preparatory work for next time. -</p> <p>---This unit is ended----</p>		15'	<p>To be able to express his/her own remarks.</p> <p>To show appreciation for excellent works.</p> <p>To be able to things from beginning to the end, without giving up halfway.</p>

APPENDIX B:

DESIGN LIST OF TEACHING ACTIVITIES

FOR TRADITIONAL CHINESE PAINTING:

FIRST SCHOOL YEAR, CONTROL SECTION

APPENDIX B: Design List of Teaching Activities for Traditional Chinese Painting:
First School Year, Control Section

Name of Unit	Flowers and Birds.....climbing plants fruits and vegetables
Class	First School Year of common class
Nummber of person	Jing Hua 42, Ming Yi 41, Tong Hai 45
Source of Taught Materials	Self-compilation
Teacher	Chen. Hsiu-Hsiung
Time	600 minutes
Research on Taught materials	1. In this unit, grapes, bottle-gourd, sponge-gourd, pumpkin etc. climbing plants, fruits, and vegetables in the flowers and birds were introduced. 2. To enable the students through demonstrations and intructions to understand how to create a flower and bird painting.
Analysis of student learning condition	To try the unit course for fun of pen and ink.
Teaching method	Combining instructions, demonstrations and analysis.
Teaching Source	Textbook, related pictures, reference works, used papers or cloth cushion, dish-cloth, tissue papers or a towel, projective film, projector, related painting books, painting tools.

Teaching Goal

Unit Goal	Substantial Goal
<p>A. Knowledge Part:</p> <ol style="list-style-type: none"> 1. To understand common knowledge of climbing plants fruits and vegetables. 2. To understand the basic concept of composition and layout. 3. To understand the simple way of commentaries. <p>B. Technical Part</p> <ol style="list-style-type: none"> 4. To imitate the demonstrated works or drawings on the pictures through the demonstrated skills of the teachers. 5. To create a flower and bird painting by inferring from what is already known. 6. To be able to select the best place for commentaries in order to enhance the pictures effect and reach the best composition. <p>C. Emotion Part</p> <ol style="list-style-type: none"> 7. To cultivate the interest in Chinese Painting. 8. To cultivate, using the special features of the writing brush, in an order understanding of the special features of Chinese Painting. 9. To understand, appreciate, and to continue to create Chinese cultures. 	<ol style="list-style-type: none"> 1-1. The students can describe the shapes, sponge gourd, pumpkin, and bottle gourd. 1-2. The students can describe the crawling phenomena of the said four plants. 1-3. The students can describe the fruits situation of the said four plants. 2. The students can describe at least 5 principles for composition. 3. The students can explain the appropriate position for commentaries. 4-1. The students can paint out the feeling of pen touch and the change of ink color in thickness, thinness, dry, moisture, and withering. 4-2. The students can imitate a simple demonstrated work or picture. 5. The students can imitate the work to paint out a similar work. 6. The students can put commentaries in the appropriate place in the painting. 7. The students will demonstrate a profound understanding of Chinese paintings and find a personal interest and accept once. 8. The students will show interest in the amazing changes of the brush pens and ink colors and to research it in order to create wonderful works. 9. The students will show an understanding of the broadness and profoundness of the Chinese culture.

Teaching Goal		Teaching Tools	Time	Appraisal
	<p>A. preparatory activities</p> <p>1. Teacher:</p> <p>(1) Textbooks.</p> <p>(2) Demonstrated works.</p> <p>(3) Pictures.</p> <p>(4) Lantern slide, slide projector.</p> <p>(5) Projective film, Transparen Card</p> <p>(6) Related picture book.</p> <p>(7) Painting supplies.</p> <p>2. Students:</p> <p>(1) Textbooks.</p> <p>(2) Used papers, cloth cushion or dish cloth, tissue paper towel.</p> <p>(3) Collect related pictures or painting collections.</p> <p>(4) Painting supplies.</p> <p>B. Developing Activities:</p> <p>1. Motuvation:</p> <p>(1) To study the shapes and growing situation of vegetables, and fruits which the atudents have during daily life.</p> <p>(2) To submit pictures for studying the names and growing process and making explanation.</p> <p>2. Decision for purpose:</p> <p>After the said studying and explanations. the Chinese</p>	<p>real object</p> <p>"</p> <p>"</p> <p>"</p> <p>"</p> <p>"</p> <p>"</p> <p>"</p> <p>real object</p> <p>"</p> <p>"</p> <p>"</p> <p>"</p> <p>picture, lantern slide, slide projector pictures</p>	<p>10</p> <p>5</p>	

	<p>Painting methods to paint out a work will be used.</p> <p>3. Introduction for general painting process:</p> <p>(1) Make a draft drawing for general realistic works, it shall be slightly outlined on the painting papers by pencil or carbon pens although the general unrealistic works can omit the said process. The students shall decide if they are going to make a realistic work today.</p>	real object	10	
2,3	<p>(2) After the draft drawing is made, the students can do at one's own discretion the skills according to the transfer and imitation principles as indicated in Nan-Chi Dynasty Hsieh-Ho Six Methods. At this time, the teacher will demonstrate some skills to the students for application.</p>	real object	10	
2,3	<p>(3) From briefness to complication:</p> <p>Since the students have havey class work to do in the ordinary time and do not have much time to do art work, the brief and simple composition shall be applied for doing</p>		10	

	c. Beware of change of pose: For crawling plants, you should apply the one with a strange, deviate and changeable pose. For fruits and leaves, the variation of directions shall be considered.	pictures	10	
4-1, 8	4. Lines shall be applied according to the principle of "Chung-Ku Method" penciling, enabling the pencil touch to utilize the dense and light, dry and wet, curve and straight straight, deviate, light and heavy, slow and quick phenomena to demonstrate the painting taste.			
7, 8	5. Color applications: The black color is divided into dense, light, dry, wet and withered colors, which are coordinated with the principle of "color application relying on different situations" indicated in Nan-Chi Dynasty Hsieh-Ho Six Methods.			
7	6. The teacher demonstrates his works.	real object	40	
3, 6	7. The teacher describes the principle of commentaries.	real object	10	
4-1, 4-2, 5, 6	8. The students begin to make paintings: a. The teacher instructs depending on different situations. b. The teacher makes individual instruction in a circular way.	real object	360	
	9. To collect the students' works.		5	
	C. Combined Activities: 1. To exhibit the students' works. 2. The students deliver their own viewpoints. 3. The teacher makes comments.		10	

	<p>4. The teacher prepares the questions to test the related knowledge the students should know.</p> <p>-----This unit is closed-----</p>			
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APPENDIX C:

ACTIVITY TABLE FOR THE FIRST YEAR STUDENT

IN CHINESE PAINTING APPRECIATION EDUCATION

EXPERIMENTAL GROUP

APPENDIX C: Activity Table for the First Year Student in Chinese Painting
Appreciation Education, Experimental Group

Unit:	Chinese painting form, set up, pen stroke and color
Class	Forst school year of common class
Source of person	Jing Hud 39 Ming Yi 42 Tong Hdi 45
Source of Taught meterial	Self-Compilation
Teacher	Shen, Hsiu Hsiung
Object:	Junior High School student in ordinary class
Material Research:	(1) Understand the theoretical foundation of form, set up, pen stroke and color in Chinese painting. (2) Know the symbolic traditional and modern artists, and their important works. (3) Judge the works. (4) Learn the special characteristics of Chinese painting tools. (5) Know the different Chinese painting themes and its presentation techniques.
Teaching Method:	Lecture, appreciation, examples, presentation, exchange of views, comparison, and discussion.
Teaching Resources:	(1) Slides, (2) transparencies, (3) drawings, books, (4) enlarged pictures, (5) self-made drawings, cards, (6) books. (7) blackboards. chalk

O B J E C T I V E	Unit Objective	Overall Objective
	<p>1. Understand the meaning and scope of form, set up, pen stroke and color in Chinese painting.</p> <p>2. Know the historical changes of "Human Painting", "Mountain and Water Painting", and "Flowers and Birds Painting".</p> <p>3. Know the important symbolic artists in the history of art.</p>	<p>The student will be</p> <p>1-1 Able to explain the meaning of the form, set up, pen stroke and color in Chinese painting.</p> <p>1-2 Able to explain the scope of the form, set up, pen stroke and color in Chinese painting.</p> <p>2-1 Able to explain the style and historical background of "Human Painting".</p> <p>2-2 Able to explain the style and historical background of "Mountain and Water Painting".</p> <p>2-3 Able to explain the style and historical background of "Flowers and Birds Painting".</p> <p>2-4 Able to explain the source, development and influence of "Human Painting".</p> <p>2-4 Able to explain the source, development and influence of "Human Painting".</p> <p>2-5 Able to explain the source, development and influence of "Mountain and Water Painting".</p> <p>2-6 Able to explain the source, development and influence of "Flowers and Birds Painting".</p> <p>The student</p> <p>3-1 Must be able to name the symbolic artist and his work for "Human Painting".</p> <p>3-2 Must be able to name the symbolic artist and his work</p>

		for "Mountain and Water Painting."
		3-3 Must be able to name the symbolic artist and his work for "Flowers and Birds Painting".
4. Know the works and styles of the artists	4-1 Can tell what Name the artist of an object.	
	4-2 Can differentiate the special styles of different artists.	
	4-3 Can tell the characteristics of different human paintings.	
	4-4 Can tell the characteristics of different mountain and water paintings.	
	4-5 Can tell the characteristics of different flowers and birds paintings.	
5. Understand the relation between the artist and the historical background at that time.	5-1 Must be able to explain the influence of the historical background on the works of the artist.	
	5-2 Must be able to explain the influence of the artist on the painting scene at that time and after.	
6. Know the theme and objects depicted by the work.	6-1 Can tell the theme of the work.	
	6-2 Can tell the objects depicted in the work.	

	<p>7. Know the form, set up, pen strokes, black ink and color used in the work.</p> <p>8. Understand the concept, feeling and meaning of works</p> <p>9. Judge the artistic value of works, give his own comments.</p> <p>10. Know the types, characteristics, functions of Chinese paintings.</p> <p>11. Know the 5 basic expression techniques.</p>	<p>7-1 Able to explain the drawing styles of different works.</p> <p>7-2 Able to explain the set up styles of different works.</p> <p>7-3 Able to explain use of pen strokes in different works.</p> <p>7-4 Able to explain use of inks and colors in different works.</p> <p>8-1 Able to explain the concept of the artist in creating his work.</p> <p>8-2 Able to explain the feeling in the whole work.</p> <p>8-3 Able to explain the meaning expressed by the artist in his work.</p> <p>8-4 Able to appropriate words to describe the feelings toward the work.</p> <p>9-1 Able to express personal comments on the artistic value of works and the reasons.</p> <p>9-2 Able to about personal favorite works and reasons for liking them.</p> <p>10-1 Able to the different types, characteristics and functions of Chinese paintings.</p> <p>11-1 Able to Name the expression techniques for different works.</p> <p>11-2 Able to tell the effect created by different techniques.</p>
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	time allocation for this unit.		chalk		
1-(1)	<p>3. Introduce the form. set up, pen strokes and color in Chinese painting.</p> <p>* Form: (1) It is the drawing of form. Form is the center of Chinese painting. It describes life and also form. Life includes objects, and form is more meaningful. It is a combination of life and form.</p> <p>(2) Explain the self-made card: Describe form Describe the meaning in form. Describe the spirit in form.</p> <p>(3) Describe slides of famous works.</p> <p>* Set Up:(1) It is the structure diagram. It refers to the selection and com- bination of scenery and object seen to be expressed on the painting after</p>	Take notes in notebook	black- board, chalk slides, projector, cards.	20'	

	<p>thinking. This is the "selling point" referred to Shieh Ho's 6 laws. In set up arrangement, pay attention to distance, realism, main object, overlap and direction.</p> <p>(2) Explain self-made card:</p> <p>Realism Distance Main object Overlap Direction</p> <p>(3) Explain slides of famous works.</p> <p>* Pen strokes: (1) It is the method of using the pen. In Shieh Ho's 6 Laws, the "Using the Pen by Bones" explained its importance. For example, the different strokes used in mountain and water paintings, and human paintings are expressions of different methods for drawing strokes.</p> <p>(2) Explain the self-made cards:</p> <p>Changes in (from rough to fine) line (from light to heavy) (from big to small)</p>				
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	<p>(3) Explain the slides of famous works.</p> <p>* Color:</p> <p>(1) It is the meaning of coloring or dyeing colors. In Chinese painting, colors are usually based on natural sceneries and objects. This is what one of Shieh Ho's 6 Laws mean by "Follow the type in giving color". The color in Chinese painting is based on black ink. Black ink can be dry, wet, dark, light or black. There is a great variety of color.</p> <p>These colors can be mixed using water or resin on the brush or palette.</p> <p>(2) Explain the self-made cards:</p> <p>Changes in black ink:</p> <p>A. from dark to light.</p> <p>B. from dry to wet.</p> <p>C. from fast to slow.</p> <p>Changes in color:</p> <p>hematite, yellow.</p>				
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	the answers on the blackboard Check and teach the correct terminology.				
	III. Warm-up activity: (1) Human painting				
	1. Brief introduction of symboic artists and their works.		blkboard, chalk, slides, proj.	5'	Encourage students to observe
	2. Show slides of symbol human painting artists and lead the students to judge the work by exchanging views.	Carefully view each part of the work, and express personal opinions.		20'	work and give opinions. Do not or comment or correct the opinions.
	Example: painting of a woman				
6-(1)	(1) What is the theme?				
6-(2)	(beautiful woman)				The teacher
7-(1)	(2) Describe what this painting is expressing.				gives the appropriate terminology
7-(2)	(3) How are the crises in				at certain
7-(3)	the woman's robe expressed?				conditions to lead the
8-(1)	(4) What are the hidden meanings that the artist is trying to tell us?				students to describe.
8-(4)	(5) Describe your feelings toward this painting.				
9-(1)	(6) Is this a good or bad painting? why?				

9-(2)	(7) Which part of the painting do you like? Do you like this painting? Why?				
4-(1)	3. Guess who is the artists of these paintings?				
5-(1)	4. Show the human painting again. The emphasis is on how the styles and background of the works affect the creativity of the artists.	View the works again and take notes.		10'	
5-(2)	5. Introduce the influence of the artist on the next generations.				
4-(1)	6. Review the artists and their works introduced above. The emphasis is on the creators and their special styles.	Recollection	enlarge works and pictures		
4-(2)					
4-(3)	* Arrange all pictures on the blackboard, ask the students to place the works of the same artist together. Then, write the name and style of the artist on the blackboard. 7. Announce the activities for the next session, and order the collection of relevant data. (Time-out for 2nd Session)		blkboard. chalk		

	(11) Mountain and Water painting	Show data and express feelings	blkboard, chalk.	5'	
3-(2)	1. Ask students to show data and pictures collected. Express their feelings. 2. Brief introduction of symbolic scenery painting artists and their works. 3. Show slides of symbolic scenery painters and lead the students to judge the work by exchanging views.		slides, proj.		
	* For example: Huan Kuan's Tour of Huo Shan	View each part carefully and express personal opinions.			
6-(1)	(1) What is the theme of this painting(scenery)				
6-(2)	(2) What did you see in this painting?				
7-(1)	(3) Is this painting realistic or figurative ? (Realistic)				
7-(2)	(4) What is the set up structure?				
7-(3)	(5) How are the irregular surfaces of the mountain rocks depicted?				
7-(3)	(6) How are the pen strokes used in the entire painting?				Encourage students to

8-(2)	(7) What is the feeling of the entire painting?				works freely and express personal views. Do not comment or correct views.
8-(4)	(8) Express personal feelings on viewing this painting.				
9-(1)	(9) Do you think this painting has artistic values? Why?				
9-(1)	(10) What part of this painting is expressed most ideally? Do you like this painting? Why?				The teacher gives the appropriate terminology at certain
9-(2)					to lead students.
4-(1)	4. Guess who is the artists of these paintings?			cond i tions	
5-(1)	5. Show the human painting again. The emphasis is on how the styles and background of the works affect the creativity of the artists.	View the works again and take notes.		10'	
5-(2)	6. Introduce the influence of the artist on the next generations.			5'	
4-(1)	7. Same as 6. and 7. of human painting.			5'	
4-(2)					
4-(4)	Time-out for 3rd Session (III) Flowers and birds painting		blkboard, chalk.		Encourage students to

	1. Ask students to show the data and pictures collected. Express	Show data and express feelings		5'	observe work and give
				th	
				eir	
				feeli	
				ngs.	
3-(3)	2. Brief introduction of symbolic flowers and birds artists and their works.		slides, proj.	5'	or correct the opinions.
	3. Show slides of symbolic scenery painters and lead the students to judge the work by exchanging views.	View each part carefully and Express personal opinions		100'	The teacher gives the appropriate terminology at certain conditions to lead the students to describe.
	* Example: Painting of Mouse and Gourd				
6-(1)	(1) What is the theme of this painting?				
6-(2)	(2) What did you see in this painting?				
7-(1)	(3) Is the painting realistic or figurative? (figurative)				
7-(1)	(4) What is the form of the main theme? (Form is simplified)				
7-(2)	(5) What is the set up of the painting? (Realism, theme, overlap, direction)				
7-(3)	(6) What kind of ink should the artist use to express the mouse and the gourd?				

8-(1)	(7) What is the concept the artist wants to express?				
8-(4)	(8) Express your personal feelings toward this painting.				
9-(1)	(9) Do you think this painting is good? Why?				
9-(1)	(10) What part of the painting is expressed most successfully?				
4-(1)	4. Guess the artist for these painting above.				
4-(1)	5. Show the paintings	View the works again and take notes.		10'	
4-(4)	again. The emphasis is				
5-(1)	on how the styles and background of the works affect the creativity of the artists.				
5-(2)	6. Introduce the influence of the artist on the next generations.				
4-(1)	7. Same as 6. and 7. of			10'	
4-(2)	(I) human painting				
4-(5)	(IV) Creative Technique			5'	
10-1	1. Introduce the types o tools used by artists commonly for Chinese painting, charac teristics and uses including: pen, ink, paper.	View tools and take notes.			

	<p>inkstand, colors, pen washer, color palette or plate, cloth(paper) and water-absorbent cloth(paper).</p> <p>* Show the tools above and describe their characteristics and uses.</p>				
11-(1)	2. Introduce the names of the 5 basic expression techniques.	View cards and slides	blkboard, chalk,	20'	Name and identify effects created by the different techniques.
11-(2)	<p>* Teacher shows the 5 self-made technique cards, explains their meanings, then shows slides of works of famous artists.</p> <p>(1) White drawing: Use different light black lines to draw objects without other colors. But light ink coloring is allowed.</p> <p>(2) Double hook coloring: use lines to draw "hooks" for the eyes of the object and add colors.</p> <p>(3) Boneless: Use colors to form and draw directly without using lines.</p> <p>(4) Descriptive: Describe the form, structure and</p>		slides, proj.		

	<p>meaning of the object.</p> <p>Use simple strokes to draw expressions.</p> <p>(5) Combined:</p> <p>Use different expression techniques based on the characteristics and needs of the object.</p> <p>The teacher demonstrates his works.</p> <p>The teacher describes the principle of commentaries.</p> <p>The students begin to make paintings.</p> <p>A. The teachers instruct depending on different situation.</p> <p>b. The teacher makes individual instruction in circular way.</p> <p>IV. Combined Activities</p> <p>1. Teacher reviews the combined classes for the past weeks. The emphasis is on the artists and characteristics of the works, and styles of the artists.</p> <p>* Let students answer questions by changing slides.</p> <p>2. Ask the students if there is Ask questions. anything they don't understand for this</p>				
2.3.4		Recollection	<p>real object 45'</p> <p>real object 10'</p> <p>real object 360'</p> <p>slides, proj. 15'</p>		

	unit? Tell students to ask questions.				
	3. Is there any feelings after weeks of classes? What are the difficulties? What did they learn? Express feelings.	Express feelings			Express personal feelings. difficulties and achievements from attending this class.
	-This unit is closed-				

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APPENDIX D:
THE POSTTEST OF KNOWLEDGE

APPENDIX D: The Posttest of Knowledge

Directions: Fill in the blanks.

1. Chinese painting's main stream is the _____ (monochrome ink painting).
2. The art of using lines made by movements of a brush to describe objects is called _____ (brush technique or stroke art).
3. The four precious things in the chinese studios are _____, _____, _____, and _____ (brushes, ink, paper and ink slabs).
4. The wall painting of Dun Huang began in the period called _____ (Wei, Hin, Southern, and Northern Dynasties), and won fame throughout the world.
5. Among the color substances used for Chinese painting, those which are extracted from minerals are: (coffee, orange, light blue, light green, red and white), from plants: (vermillion red or scarelt red, blue and yellow), and from animals (white powder).
6. That which is written on a painting to indicate the author's real mane, alternative name, studio name, and the date and hour of the painting is called _____ (autograph and data).
7. A piece of poem or lyric handwritten on a calligraphic work or painting as a complimentary close or heading is called _____ (inscription).
8. Seals are classified according to their contents into five types, namely: (name seal, origin seal, studio seal, good omen deal, and appreciative seal).
9. A painting that is mounted for hanging on the wall is called a _____ (hanging scroll).
10. A painting that can be placed on a table and unrolled as one is appreciating it is called a _____ (hand scroll or long scroll).
11. The four binging types of albums are: (single leaf binding, double leaf binding, top binding, and multi-fold binding).

12. The _____, _____, and _____ (Tang, Sung, and Yuan) Dynasties are the most flowery periods in Chinese painting history. Paintings of the three dynasties are delicate, refined, and abundant.
13. The Sung Dynasty is more oriented to literary pursuits and less to military interests. Paintings of the Sung Dynasty are not only looking for _____ (likeness), but also in quest of _____ (vivid air) and _____ (profundity).
14. The Yuan Dynasty is more oriented to military interests and less to literary pursuits. Artists of the Yuan Dynasty very often use _____ (brush and ink) to express their feelings. As a result, their paintings are not at all looking for _____ (likeness), but only in earnest quest of the _____ (the charm of the brush and ink).
15. _____ (Landscape) is the leading type of painting in Chinese painting history, and has become an art that expresses the spirit of the Chinese national culture.
16. _____ (Figure) painting is the earliest form developed in Chinese painting history.
17. _____ (Gonbi) figure painting describes the objects in an elaborate style.
18. _____ (Xieyi) figure painting describes the objects in a flowing impressionistic style, giving great importance to _____ (the tone and atmosphere) and _____ (the charm of the brush and ink).
19. Please give three names of artists of the Tang Dynasty: (Yen Li-Ben; Han Gan; Li Shi-Shun; Zhou Fang; Bian Ruan; Jing Hao; Guan Chuan; Dong Yuan; Ju Ran; Huang Chuan; and Shu Shi).
20. Please give three names of artists of the Sung Dynasty: (Mi Fei; Fan Kuan; Ma Yuan; Li Tang; Sha Gui; Zhao Chang; Li Gong-Ling; and Su Han-Chen).

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APPENDIX E:
BACKGROUND INFORMATION ABOUT THREE EXPERTS

APPENDIX E: Background Information about Three Experts

1. Yo-Wu Fu, Professor, Chinese Painting Sub-Division, NTNU; Evaluation committee member of the most famous Fine Arts exhibition.
2. Fan Low, Professor, Chinese Painting Sub Divisio, NTNU; Evaluation committee member of the most famous Fine Arts exhibition.
3. Jan-Chan Mai Fine Arts Teacher, Taipei Municipal Jin-Hwa Junior High School; 25 years in Fine Arts instruction; Evaluation committee member of the most famous Fine Arts exhibition.

APPENDIX F:
SCORES

APPENDIX E: Scores

no.	name	代 號	pre.w.s. score	代 號	pos.w.s. score	emotion score	knowleg	total
1	張佩甄	K1A01	D	K1B01	C	61	40	
2	胡雅景	K1A02	D	K1B02	C	79	72	
3	陳可芳	K1A03	D	K1B03	B	60	42	
4	張之祈	K1A04	D	K1B04	C	56	64	
5	高采菱	K1A05	D	K1B05	A	63	54	
6	姜怡蕊	K1A06	D	K1B06	B	70	56	
7	許佳瑀	K1A07	D	K1B07	B	73	34	
8	黃于芝	K1A08	C	K1B08	C	72	30	
9	黃子倫	K1A09	D	K1B09	C	67	46	
10	張睿書	K1A10	D	K1B10	C	55	46	
11	巫郁玫	K1A11	C	K1B11	C	53	36	
12	翁瑞霞	K1A12	/	K1B12	/		/	
13	賴思穎	K1A13	D	K1B13	C	67	42	
14	鄭浩云	K1A14	C	K1B14	B	50	20	
15	李喬微	K1A15	D	K1B15	B	33	38	
16	陳方佩	K1A16	D	K1B16	C	73	52	
17	施秀英	K1A17	D	K1B17	C	61	16	
18	李明璇	K1A18	D	K1B18	B	73	48	
19	林培珊	K1A19	D	K1B19	C	65	34	
20	林家宏	K1A20	/	K1B20	/		/	
21	盧禹志	K1A21	D	K1B21	C	50	32	
22	陳志維	K1A22	C	K1B22	C	59	54	
23	吳宗迪	K1A23	D	K1B23	C	45	52	
24	紀明佑	K1A24	D	K1B24	C	24	16	
25	歐子銘	K1A25	D	K1B25	B	50	46	
26	鄭猷超	K1A26	D	K1B26	D	57	32	
27	陳文謙	K1A27	D	K1B27	C	56	34	
28	林士傑	K1A28	D	K1B28	C	76	40	
29	張家豪	K1A29	D	K1B29	C	47	38	
30	曾奕豪	K1A30	D	K1B30	B	68	52	
31	李冠緯	K1A31	C	K1B31	C	27	14	
32	蔣承	K1A32	D	K1B32	D	79	18	
33	方致文	K1A33	C	K1B33	C	76	26	
34	梁浩彬	K1A34	D	K1B34	C	46	26	
35	岳鈺斌	K1A35	D	K1B35	C	43	28	
36	嚴智弘	K1A36	C	K1B36	C	54	36	
37	鐵介曦	K1A37	D	K1B37	C	51	22	
38	鐘守禮	K1A38	D	K1B38	D	38	24	
39	江南逸	K1A39	D	K1B39	C	60	6	
40	羅百寧	K1A40	D	K1B40	C	90	24	
41	詹文迪	K1A41	D	K1B41	C	49	/	

no	name	pre w s score	代 號	pos w s score	emotion score	knowledge	total
1	呂欣顏	K 2 A 0 1	D	K 2 B 0 1	C	76	70
2	汪書瑋	K 2 A 0 2	D	K 2 B 0 2	D	33	72
3	李宜芳	K 2 A 0 3	D	K 2 B 0 3	C	81	76
4	林文鈴	K 2 A 0 4	B	K 2 B 0 4	C	72	42
5	張雅涵	K 2 A 0 5	D	K 2 B 0 5	C	84	48
6	林芷如	K 2 A 0 6	D	K 2 B 0 6	C	82	44
7	謝佩珊	K 2 A 0 7	D	K 2 B 0 7	B	71	68
8	陳瑩芬	K 2 A 0 8	D	K 2 B 0 8	C	67	60
9	莊玉琪	K 2 A 0 9	D	K 2 B 0 9	C	45	46
10	朱郁婷	K 2 A 1 0	D	K 2 B 1 0	C	77	34
11	王瑋儀	K 2 A 1 1	B	K 2 B 1 1	C	73	32
12	陳韻如	K 2 A 1 2	D	K 2 B 1 2	C	63	24
13	徐慧雯	K 2 A 1 3	C	K 2 B 1 3	C	94	56
14	許靜茲	K 2 A 1 4	D	K 2 B 1 4	C	50	29
15	錢怡君	K 2 A 1 5	D	K 2 B 1 5	C	77	54
16	鄭若芸	K 2 A 1 6	D	K 2 B 1 6	C	79	16
17	龍永潔	K 2 A 1 7	D	K 2 B 1 7	C	82	60
18	羅映璇	K 2 A 1 8	A	K 2 B 1 8	C	65	86
19	廖婉君	K 2 A 1 9	D	K 2 B 1 9	B	48	38
20	龔倍伸	K 2 A 2 0	B	K 2 B 2 0	C	87	78
21	薛弘雋	K 2 A 2 1	D	K 2 B 2 1	C	80	74
22	謝宇程	K 2 A 2 2	D	K 2 B 2 2	C	51	76
23	劉元鈞	K 2 A 2 3	D	K 2 B 2 3	C	79	66
24	陳建綸	K 2 A 2 4	D	K 2 B 2 4	C	69	74
25	葉中平	K 2 A 2 5	D	K 2 B 2 5	C	54	40
26	唐雍為	K 2 A 2 6	D	K 2 B 2 6	C	83	70
27	倪紹恩	K 2 A 2 7	D	K 2 B 2 7	D	/	28
28	蘇翊凱	K 2 A 2 8	B	K 2 B 2 8	D	90	72
29	高偉寧	K 2 A 2 9	D	K 2 B 2 9	D	51	38
30	謝孟儒	K 2 A 3 0	D	K 2 B 3 0	C	75	34
31	杜健瑋	K 2 A 3 1	D	K 2 B 3 1	C	63	28
32	吳品宣	K 2 A 3 2	D	K 2 B 3 2	C	56	24
33	陳昭融	K 2 A 3 3	D	K 2 B 3 3	D	44	40
34	許博閔	K 2 A 3 4	D	K 2 B 3 4	C	64	32
35	薛炳嚴	K 2 A 3 5	D	K 2 B 3 5	C	/	22
36	申 振	K 2 A 3 6	D	K 2 B 3 6	C	71	12
37	黃耀儀	K 2 A 3 7	D	K 2 B 3 7	D	53	36
38	蘇榆凱	K 2 A 3 8	D	K 2 B 3 8	D	64	8
39	侯仲彥	K 2 A 3 9	D	K 2 B 3 9	C	77	18
40	鄭明維	K 2 A 4 0	D	K 2 B 4 0	C	95	44
41	林芳慈	K 2 A 4 1	D	K 2 B 4 1	C	71	30
42	陳盈因	K 2 A 4 2	D	K 2 B 4 2	C	66	32

NO.	姓名	代 號	PRE. W.S. SCORE	代 號	POS. W.S. SCORE	emotion SCORE	knowledge	total
1	吳少賢	M1A01	D	M1B01	C	57	10	
2	李源育	M1A02	D	M1B02	D	61	28	
3	林志雄	M1A03	D	M1B03	C	79	34	
4	施豐欽	M1A04	D	M1B04	C	65	28	
5	洪文財	M1A05	C	M1B05	C	50	38	
6	翁振方	M1A06	D	M1B06	D	58	12	
7	張家豪	M1A07	D	M1B07	C	69	/	
8	梁宴綾	M1A08	D	M1B08	C	67	68	
9	莊孟坤	M1A09	D	M1B09	C	72	16	
10		M1A10	D	M1B10	C	67	22	
11	陳明彥	M1A11	D	M1B11	C	81	18	
12	陳智豪	M1A12	D	M1B12	C	61	34	
13	陳福智	M1A13	D	M1B13	C	74	18	
14	曾建文	M1A14	D	M1B14	D	73	20	
15	黃健益	M1A15	D	M1B15	C	73	14	
16	黃啓榮	M1A16	D	M1B16	C	43	24	
17	劉大僥	M1A17	D	M1B17	C	75	24	
18	謝聰民	M1A18	D	M1B18	C	73	22	
19	蘇信存	M1A19	D	M1B19	C	79	26	
20	蘇俊生	M1A20	D	M1B20	C	65	40	
21	方婷琿	M1A21	D	M1B21	C	60	21	
22	王儷陵	M1A22	C	M1B22	C	46	22	
23	吳幸虹	M1A23	D	M1B23	D		/	
24	吳怡芳	M1A24	D	M1B24	C	78	28	
25	吳婉儀	M1A25	D	M1B25	C		/	
26	沈嘉雯	M1A26	D	M1B26	C	35	10	
27	林俐君	M1A27	C	M1B27	C	59	34	
28	林靜君	M1A28	D	M1B28	C	75	50	
29	洪羽婷	M1A29	D	M1B29	C	72	18	
30	洪智卿	M1A30	D	M1B30	C	80	26	
31	洪智華	M1A31	D	M1B31	D	66	28	
32	張馨心	M1A32	D	M1B32	D	65	28	
33	梁玉珊	M1A33	D	M1B33	C	51	36	
34	梁美玲	M1A34	D	M1B34	C	79	12	
35	梁瓊月	M1A35	D	M1B35	C	74	40	
36	許瓊之	M1A36	D	M1B36	C	39	14	
37	陳韋伶	M1A37	D	M1B37	C	82	50	
38	陳雅華	M1A38	D	M1B38	C	55	18	
39	陳鈺婷	M1A39	D	M1B39	C	68	68	
40	黃文慧	M1A40	D	M1B40	C	87	46	
41	黃瓊慧	M1A41	D	M1B41	C	72	38	
42	黃鈺婷	M1A42	D	M1B42	C	75	16	
43	蔡宜娟	M1A43	D	M1B43	C	86	34	
44	歐怡君	M1A44	D	M1A44	C		24	

NO.	NAME	代 號	PRE.W.S. SCORE	代 號	POS.W.S. SCORE	emotion SCORE	knowledge	total
1	范思信	M2A01	D	M2B01	D	60	0	
2	余惟信	M2A02	D	M2B02	C	66	18	
3	吳亞倫	M2A03	C	M2B03	C	72	44	
4	李俊儀	M2A04	D	M2B04	D	60	22	
5	周聖昌	M2A05	D	M2B05	D	44	18	
6	范忠誠	M2A06	D	M2B06	C		/	
7	梁炳鈺	M2A07	D	M2B07	D	65	34	
8	許建昇	M2A08	D	M2B08	C	55	22	
9	許智淵	M2A09	C	M2B09	C	64	28	
10	陳旺麟	M2A10	D	M2B10	C	31	14	
11	陳建生	M2A11	D	M2B11	D	47	10	
12	陳逸帆	M2A12	D	M2B12	C	59	26	
13	陸俊孝	M2A13	D	M2B13	C	62	38	
14	黃敬中	M2A14	D	M2B14	D	58	8	
15	黃道麟	M2A15	D	M2B15	D	76	26	
16	劉俊佶	M2A16	D	M2B16	D	60	10	
17	蔡崑宏	M2A17	C	M2B17	C	78	32	
18	鄭智豪	M2A18	D	M2B18	C	75	/	
19	盧俊宏	M2A19	D	M2B19	D	75	38	
20	賴伸瑋	M2220	/	M2B20	C		/	
21	王壹珊	M2A21	B	M2B21	C	44	28	
22	利曉雯	M2A22	D	M2B22	C	48	/	
23	吳小琪	M2A23	B	M2B23	C	65	42	
24	吳映瑤	M2A24	D	M2B24	D	94	32	
25	宋怡君	M2A25	C	M2B25	/	47	38	
26	李艾倫	M2A26	D	M2B26	C	86	22	
27	林美惠	M2A27	D	M2B27	D	77	14	
28	邱莉雅	M2A28	B	M2B28	C	72	34	
29	張雅婷	M2A29	C	M2B29	C	68	36	
30	梁叔慧	M2A30	C	M2B30	C	73	52	
31	梁逸璇	M2A31	D	M2B31	C	70	24	
32	梁雅婷	M2A32	C	M2B32	C	75	28	
33	梁媛純	M2A33	C	M2B33	B	42	28	
34	郭珊足	M2A34	C	M2B34	C	49	44	
35	陳姿秀	M2A35	D	M2B35	C	83	52	
36	陳慧如	M2A36	D	M2B36	B	45	16	
37	黃美惠	M2A37	D	M2B37	B	69	18	
38	黃麗琦	M2A38	D	M2B38	C	67	44	
39	廖淑娟	M2A39	D	M2B39	C	85	28	
40	熊秋香	M2A40	D	M2B40	C	62	14	
41	劉素真	M2A41	D	M2B41	C	78	26	
42	鄭筱琪	M2A42	D	M2B42	C	68	14	
43	陳怡心	M2A43	D	M2A43	C	70	40	
44	吳承胤	M2A44	D	M2A44	C	87	52	

no.	name	neg. w. s. score	代 號	pos. w. s. score	emotion score	knowledge	total
1	陳治鵬	E1A01	D	E1B01	B	68	46
2	張愷芬	E1A02	D	E1B02	C	54	36
3	蔡宜芸	E1A03	D	E1B03	C	38	46
4	翁千琇	E1A04	D	E1B04	C	71	58
5	白玕豔	E1A05	D	E1B05	C	73	48
6	葉怡君	E1A06	D	E1B06	C	85	26
7	古雅如	E1A07	C	E1B07	C	74	14
8	劉青菁	E1A08	D	E1B08	C	55	32
9	洪慧敏	E1A09	D	E1B09	C	50	44
10	蔡欣諭	E1A10	D	E1B10	C	58	34
11	王明荃	E1A11	D	E1B11	B	75	36
12	吳欣茹	E1A12	D	E1B12	D	47	58
13	曾郁純	E1A13	C	E1B13	D	76	10
14	陳月汝	E1A14	D	E1B14	D	67	24
15	李巧文	E1A15	/	E1B15	D	77	0
16	林怡甄	E1A16	D	E1B16	D	49	52
17	張筱璇	E1A17	D	E1B17	D	84	68
18	李美君	E1A18	D	E1B18	D	69	12
19	朱曉惠	E1A19	D	E1B19	D	52	24
20	張敏貞	E1A20	D	E1B20	D	71	44
21	吳松霖	E1A21	C	E1B21	B	81	20
22	劉育鑫	E1A22	D	E1B22	C	73	44
23	林芳義	E1A23	D	E1B23	C	75	40
24	劉品賦	E1A24	D	E1B24	D	31	34
25	張忠維	E1A25	D	E1B25	C	55	32
26	劉昌榮	E1A26	D	E1B26	D	78	/
27	何其泰	E1A27	D	E1B27	D	68	46
28	張哲豪	E1A28	D	E1B28	C	88	36
29	王文正	E1A29	D	E1B29	C	51	4
30	蔡正智	E1A30	D	E1B30	D	63	52
31	蕭明瑜	E1A31	D	E1B31	C	80	60
32	陳志偉	E1A32	D	E1B32	C	85	34
33	張貴凱	E1A33	D	E1B33	D	78	24
34	王函葦	E1A34	D	E1B34	D	54	10
35	姚建文	E1A35	D	E1B35	C	67	24
36	姚正興	E1A36	D	E1B36	C	61	18
37	潘 念	E1A37	D	E1B37	B	61	8
38	郭錦省	E1A38	D	E1B38	C	69	12
39	陳昆韓	E1A39	D	E1B39	C	63	46
40	傅國榮	E1A40	C	E1B40	D	61	8
41	王韋評	E1A41	D	E1B41	D	71	22
42	賴彥瑋	E1A42	C	E1B42	C	74	30
43	徐裕翔	E1A43	D	E1B43	C	52	38
44	莊佳靜	E1A44	D	E1B44	C	53	38
45	羅小倫	E1A45	D	E1B45	C	45	36

no.		c.w.s. score	代 號	pos.w.s. score	emotion score	knowledge	total
1	曾淋君	E 2 A 0 1	D	E 2 B 0 1	C	84	30
2	劉芝純	E 2 A 0 2	D	E 2 B 0 2	D	78	40
3	廖君穎	E 2 A 0 3	D	E 2 B 0 3	D	86	34
4	林青暉	E 2 A 0 4	D	E 2 B 0 4	A	84	22
5	黃怡貞	E 2 A 0 5	D	E 2 B 0 5	D	51	34
6	陳怡君	E 2 A 0 6	D	E 2 B 0 6	D	86	46
7	周美玲	E 2 A 0 7	D	E 2 B 0 7	C	84	46
8	鄭淑憶	E 2 A 0 8	D	E 2 B 0 8	D	81	18
9	陳宜君	E 2 A 0 9	D	E 2 B 0 9	D	91	32
10	張玉慧	E 2 A 1 0	D	E 2 B 1 0	C	58	32
11	陳怡伶	E 2 A 1 1	D	E 2 B 1 1	C	83	24
12	彭雅鈴	E 2 A 1 2	D	E 2 B 1 2	C	84	10
13	林盈如	E 2 A 1 3	D	E 2 B 1 3	A	65	16
14	陳怡利	E 2 A 1 4	D	E 2 B 1 4	D	90	22
15	林巧芳	E 2 A 1 5	D	E 2 B 1 5	D	56	10
16	楊怡珊	E 2 A 1 6	D	E 2 B 1 6	C	78	28
17	劉辛瑩	E 2 A 1 7	D	E 2 B 1 7	B	70	10
18	陳淑娟	E 2 A 1 8	C	E 2 B 1 8	B	89	16
19	胡容湘	E 2 A 1 9	D	E 2 B 1 9	D	68	14
20	陳冠吟	E 2 A 2 0	B	E 2 B 2 0	C	70	/
21	莊宗民	E 2 A 2 1	B	E 2 B 2 1	C	91	18
22	林建志	E 2 A 2 2	D	E 2 B 2 2	D	54	28
23	李宗展	E 2 A 2 3	D	E 2 B 2 3	D	94	28
24	林偉政	E 2 A 2 4	C	E 2 B 2 4	D	67	30
25	楊仁傑	E 2 A 2 5	D	E 2 B 2 5	D	87	48
26	黃逸仁	E 2 A 2 6	D	E 2 B 2 6	D	83	/
27	廖偉谷	E 2 A 2 7	D	E 2 B 2 7	B	67	32
28	楊凱鍵	E 2 A 2 8	D	E 2 B 2 8	D	63	26
29	羅聖文	E 2 A 2 9	D	E 2 B 2 9	D	92	28
30	陳宗義	E 2 A 3 0	D	E 2 B 3 0	C	70	28
31	卓明韻	E 2 A 3 1	D	E 2 B 3 1	D	60	10
32	吳建隆	E 2 A 3 2	D	E 2 B 3 2	D	70	18
33	洪昀琮	E 2 A 3 3	D	E 2 B 3 3	D	63	10
34	嚴肇毅	E 2 A 3 4	/	E 2 B 3 4	/		/
35	羅志偉	E 2 A 3 5	B	E 2 B 3 5	D	74	14
36	江佳安	E 2 A 3 6	D	E 2 B 3 6	C	72	12
37	劉育帆	E 2 A 3 7	D	E 2 B 3 7	D	83	/
38	朱偉仁	E 2 A 3 8	/	E 2 B 3 8	/		/
39	林震宇	E 2 A 3 9	D	E 2 B 3 9	D	76	8
40	陳韋國	E 2 A 4 0	D	E 2 B 4 0	C	56	2
41	邴建賓	E 2 A 4 1	D	E 2 B 4 1	D	58	12
42	顏明昇	E 2 A 4 2	D	E 2 B 4 2	C	47	2
43	賴韋彥	E 2 A 4 3	D	E 2 B 4 3	D	36	10
44	許順翔	E 2 A 4 4	D	E 2 B 4 4	C	35	22
45	烏啓益	E 2 A 4 5	D	E 2 B 4 5	D	44	12
46	黃復億	E 2 A 4 6	D	E 2 B 4 6	D	51	30
47	朱富權	E 2 A 4 7	D	E 2 A 4 7	C	59	36

APPENDIX G:
THE WORKS OF STUDENTS

APPENDIX G: The Works of Students

"Poor" Ratings

1913.3.14
M. C. C. C.

1913.3.14
M. C. C. C.

ESB19

一九九五年四月二十日
新班民作於明美國中

MIA18

"Fair" Ratings

"Good" Ratings

"Excellent" Ratings

一九九年五月
馬場六郎

VITA

- April 1, 1945 Born, Chia-Yi, Taiwan, ROC
- 1963 Provincial Tainan Teachers Normal School
Tainan, Taiwan
- 1968 Teachers Department
Provincial Tainan Teacher College
Tainan, Taiwan
- 1969 Painting selected for First Youth Calligraphy and
Painting Exhibition
- 1973 Teachers' Award in Guiding Children' Painting
- 1974 Painting selected for the Exhibition at Southern
Taiwan
- 1975 Special Award for Calligraphy Exhibition in
Kaohsiung, Taiwan
- Awarded the 1975 Youth Painter award
- Awarded the Chinese Painting Award for the Sino-
Japanese Good-Will Calligraphy and Painting
Exhibition
- 1976 Selected as one of three students to study the
Chinese Painting and Calligraphy mounting
techniques of Mr. C. J. Chiu of the National
Palace Museum with Professor C. B. King
- 1977 First Individual Exhibition at Kaohsiung
Cultural Center
- 1978 Awarded the Fine Piece Award of Chinese
Painting for the National Youth Arts Exhibition
- Commissioner for Children's Painting at
Kaohsiung City

1979	Appraisal Commissioner for Taiwan Arts and Science Campaign; Taiwan Arts and Crafts Exhibition; and Taiwan Industrial Science Campaign
1981	Held the second Individual Exhibition at Kaohsiung Cultural Center Held the third Individual Exhibition at Missouri State University
1982	Held the fourth Individual Exhibition at Missouri State University
1983	M.A. Northeast Missouri State
1986-1991	Director, Office of General Affairs National Taiwan Normal University
1988	Counselor of the Research Center for Humanities National Taiwan University for charcoal drawing, Chinese landscape, flowers and birds, and pointing mounting
1988-present	Appointed Appraisal Commissioner for books on: Arts and Crafts Materials, Arts and Crafts Design, Basic Theory on Arts and Crafts and the Art of Mounting
1989	Faculty and Staff Leisure Activity Exhibition, Taiwan Normal University Appointed Counselor for Dan-Chin Chinese Painting Club, National Chieng-Chi University
1989-1992	Director and Manager of the Commissary National Taiwan Normal University
1990	Faculty and Staff Leisure Activity Exhibition Taiwan Normal University

1992

Awarded Fine Piece Award for the International
Chinese Painting Campaign, Canada

Teacher and Students' Painting Exhibition
Hsin-Sheng Arts Gallery

Fifth Individual Peony Creation Exhibition
Hsin-Sheng Arts Gallery